VICTOR/VICTORIA

by

Blake Edwards

1 INT. MONTMARTRE APARTMENT BEDROOM - DAY 1

It is morning. The years is 1935. The view of the city through the window depends on the time of the year we decide to shoot this movie.

It could be summer, winter, spring or fall. It is immaterial to our story. After we have digested the scenery the CAMERA MOVES to reveal the small, cheap, tidy room. CARROLL TODD and RICHARD DI NARDO are in bed. Carroll (Toddy to nearly everybody who knows him) is fifty, witty, and too honest for his own good. Richard is twenty-three, dark, athletic, handsome, and too dishonest for his own good. He slips out of bed, checks to make sure Toddy is still asleep, then proceeds to rifle his benefactor's trouser pockets. As he extracts several Franc notes, Toddy opens his eyes.

TODDY
Cab fare, Richard?

RICHARD
(unabashed)
No. I've got to pay some bills.
(dressing quickly)
If there's anything left over I'll buy you something... appropriate.

TODDY
I'm fascinated to know what you might consider appropriate.

RICHARD
Oh, maybe a nosegay?

TODDY
Cactus?

RICHARD
Old Pansies.

TODDY
At least leave me enough money for breakfast.

RICHARD
Why, Toddy, one would suspect that you think I'm mercenary.

TODDY
Try unscrupulous.

RICHARD
You get your money's worth.

(CONTINUED)

1 CONTINUED: 1

TODDY
I'd say we both get my money's worth.

RICHARD
Toddy, if you're not happy with the arrangement...

TODDY
As a matter of record I'm not, but to quote the immortal bard; 'Love looks not with the eyes but with the mind... and therefore is winged Cupid painted blind.'

RICHARD
Care to translate?

TODDY
Certainly. 'Go pay your bills.'

Richards smiles, scoops up the money, crosses to the door.

RICHARD
Have a nice day.

TODDY
I'll do my damnedest.

Richard blows Toddy a kiss and exits.

TODDY
(continuing; sighs)
'He that sleeps, feels not the toothache.'

He pulls the covers over his head.

2 EXT. MONTMARTE - AFTERNOON 2

Toddy, a picture of slightly threadbare flamboyance, exits his hotel and makes his way along the busy street. Toddy's attire and his graceful, ramrod erect ambulation, always makes a few newcomers to the neighborhood stop and stare. Toddy is the essence of grandiloquent theatricality and deserves the best Mancini score to carry him along.

DISSOLVE TO:

3 INT. COFFEE SHOP - AFTERNOON 3

Toddy, having an animated conversation with the proprietor, takes the last bite of his croissant, downs the last mouthful of coffee and pays his bill with his last Franc note. The proprietor gives him change ... just enough for a tip. Ah well... better a secret pauper than a known cheapskate.

DISSOLVE TO:

4 EXT. PARIS NEWS STAND - AFTERNOON 4

Toddy buys the financial news with the last of his change.

DISSOLVE TO:

5 EXT. PARK - LATE AFTERNOON 5

Toddy flushes hundreds of pigeons as he strides into the setting sun.

DISSOLVE TO:

6 EXT. PARIS STREET - EVENING 6

"Chez-Lui" on the Left Bank, where Toddy works. As Toddy comes down the street, Mr. Mancini's SCORE is replaced by a coloratura SOPRANO trying to SING, "Yes Sir, That's My Baby." At the club entrance, Toddy stops to listen. Baffled that such a voice would attempt anything less classical than "Un Bel Di," he enters the club.

7 INT. CHEZ LUI - EVENING 7

The soprano is VICTORIA GRANT, an attractive but pallid thirty-five-year-old former member of the recently defunct Bath Touring Light Opera Company. Victoria is frightened, hungry and struggling valiantly to finish the audition before she faints. She does not realize she has gotten this far only because Monsieur LABISSE, the proprietor, is too stunned to make a move. Caught unaware, the bartender, two chorus boys and the cleaning woman, are frozen statues in the background. Toddy moves from the doorway to a vantage point near the small stage, where he watches Victoria finish the song. Silence. Victoria sways, clutches the piano for support. Toddy applauds. She reacts as if someone had shoot off a gun. The spell is broken.

(CONTINUED)

7 CONTINUED: 7

Like Lazarus, Monsieur Labisse rises from his ringside table.

VICTORIA
As you can tell, Mr. Labisse, I have a legitimate voice.

LABISSE
Yes, well you see, I'm looking for something more... illegitimate.

VICTORIA
I'm sure with a little practice...

LABISSE
Lady, that's like a nun saying, 'with a little practice I could be a streetwalker.'

VICTORIA
(sarcastically)
It has to come naturally.

LABISSE
Right. In some professions, practice is a minor consideration -- so take my advice and stick to Carmen.

VICTORIA
(leaving the stage)
I'm a coloratura, not a mezzo.

LABISSE
Well whatever you are, Andre Cassell should never have sent you over here.

VICTORIA
(heading for the door)
He didn't!

LABISSE
You said he was your agent.

VICTORIA
I lied.
(stops, turns)
And in spite of what you think, there are some professions where practice makes perfect.

She rears back and hits an "F" above high "C."

8 LABISSE 8

flinches. A GLASS on his table EXPLODES.

9 VICTORIA 9

head held high, turns and makes a grand but wobbly exit.

10 TODDY AND LABISSE 10

Toddy smiling, Labisse gaping.

LABISSE
What the hell was that?

TODDY
(quietly, quickly, hums the scale)
An 'F'!

11 EXT. PARIS STREET - MOVING SHOT - NIGHT 11

Where to go? What to do? Keep walking. Weak, desperate, on the verge of panic, Victoria fights back the tears.

12 INT. PATISSERIE - NIGHT 12

Victoria passes the window. A moment and she comes back, surveys the generous display of delicious-looking cakes and pastries. Her attention is drawn to a fat man man overpowering a tiny table. Victoria watches the fat man bite into an eclair.

13 EXTREME CLOSE SHOT 13

The eclair oozing its thick insides.

14 VICTORIA 14

hypnotized.

15 THE FAT MAN 15

devouring the eclair.

16 FULL SHOT 16

Victoria has vanished. Pedestrians passing the window look down and sidestep something. Victoria's head rises, clears the lower frame of the window. Several concerned citizens help her to her feet. She indicates that she's alright and staggers OUT OF SHOT. The fat man sucks the custard off a pudgy finger.

17 INT. THIRD-RATE HOTEL LOBBY - NIGHT 17

In a daze, Victoria enters, heads for the small, bird-cage elevator. The DESK CLERK scurries into the manager's office. As Victoria ascends in the elevator, the MANAGER, food-spotted napkin tucked into his collar, trying to swallow a mouthful of spaghetti, dashes out of his office.

MANAGER
(yells)
Hey!

No answer. The Manager runs to the stairs, starts up two at a time.

18 INT. HOTEL THIRD FLOOR - NIGHT 18

Manager and elevator arrive together. Victoria emerges from the elevator and crosses to her room as the Manager moves to intercept her.

MANAGER
Miss Grant...

Victoria doesn't hear him.

MANAGER
(continuing)
You owe me two weeks.

She unlocks the door. He confronts her.

MANAGER
(continuing)
Hold it!

VICTORIA
What?

MANAGER
You said you'd pay me Tuesday...

She nods, looks at his napkin.

(CONTINUED)

18 CONTINUED: 18

MANAGER
(continuing)
... then Wednesday, then Thursday...

She points at a large spot on the napkin.

VICTORIA
What's that?

MANAGER
What?

She touches the spot, then tastes her finger.

VICTORIA
Spaghetti?

MANAGER
(nods)
And meatballs.

VICTORIA
I'll sleep with you for a meatball.

MANAGER
What?

VICTORIA
You missed your chance.

She faints.

19 INT. THIRD CLASS HOTEL ROOM - NIGHT 19

We can hear the Manager UNLOCKING the door.

MANAGER'S VOICE
... It won't do you any good...

The door swings open and Victoria flops into the room.

MANAGER
(continuing)
I've been in the hotel business for twenty years and I know all the angles...

He switches on the light. Victoria just lays there.

(CONTINUED)

19 CONTINUED: 19

MANAGER
(continuing)
You could have the plague but if you don't pay your rent I'll confiscate your personal belongings and evict you.

She moans, stirs.

MANAGER
(continuing)
That's better.
(helps her to sit up)
Come on.

VICTORIA
(dazed)
What happened?

MANAGER
You made me an offer I couldn't refuse and then pretended to faint.

VICTORIA
Don't be ridiculous. I never pretend to faint.

MANAGER
Sure.

He takes her by the arm, helps her to her feet.

VICTORIA
What are you doing?

MANAGER
Helping you stand.

VICTORIA
That's funny. I thought I <u>was</u> standing.

MANAGER
(puts his arm around her waist)
Maybe you'd rather lie down.

VICTORIA
You're confusing me.

(CONTINUED)

19 CONTINUED: (2) 19

MANAGER
(leads her to the bed)
I'm sure we can work out something with the rent.

She flops face-down on the bed. He starts to unbutton his pants.

20 CLOSE SHOT OF VICTORIA 20

She opens her eyes, focuses on something O.S.

21 VICTORIA'S POV 21

A huge cockroach crawls out from under the pillow.

22 CLOSE SHOT OF VICTORIA 22

Her eyes grow wide... wider.

23 FULL SHOT 23

The Manager has dropped his pants. Victoria screams and recoils like a Howitzer. The Manager jumps back, trips on his pants and lands on his ass. Still screaming, Victoria scramble backward off the bed.

MANAGER
(terrified)
What is it?

Victoria hits the floor, continues her frantic retreat.

VICTORIA
(pointing)
There!

She collides with a table.

MANAGER
(scooting backward)
Where?

The table overturns.

VICTORIA
There! A cockroach!

(CONTINUED)

23 CONTINUED: 23

The Manager screams, crawls, stumbles, runs from the room, leaving Victoria cowering in a far corner.

VICTORIA
(continuing; pleading hysterically)
Don't leave me. Oh my God...
(she edges her way toward the door)
Come back, pleeease...

Suddenly the Manager, holding his pants about mid-thigh and doing a slow burn, steps back in the room. Victoria, shivering, hugging herself, looks at the Manager and senses that he's not at all happy.

VICTORIA
(continuing; teeth chattering)
I... I... I'm... s... s... sor... ry... buuut... I... ca... a... n't... s... s... stand... cock... cock... cockroaches...

MANAGER
(nods)
Especially in your hotel room.

VICTORIA
(racked by a chill)
An... an... any... wh... wh... where!

MANAGER
But you won't mention it to the Department of Health if I forget the rent.

It's obvious that Victoria is too weak and emotional to know what the hell he is talking about.

MANAGER
(continuing; crossing)
I'll say it one more time... I don't care if there's a boa constrictor in your w.c. I'm going to get my money...

He opens the closet and takes out her bags.

(CONTINUED)

23 CONTINUED: (2) 23

MANAGER
(continuing)
And just so you don't decide to leave us in the middle of the night...

Holding a bag in each hand he starts for the door and his pants fall down. He stops, puts down the bags, pulls up his trousers, fastens them, and exits. Victoria sinks into a chair.

VICTORIA
(shaking, crying)
I... I... know... wha... what... it is. I'm dr... dr... dream... ming.

24 INT. CHEZ LUI - NIGHT 24

Toddy is doing his act to a full house. He is really quite good and the mixed "gay" and "straight" audience is obviously entertained.

In b.g, five people, Richard, a middle-aged ACTRESS, her junior boyfriend, the sixty-eight-year-old PRESIDENT of a well-known cosmetic firm and her fifty-year-old deviant husband, enter and are shown to their reserved table. Toddy spots them, concludes his song and holds up his hand to silence the applause.

TODDY
Thank you. Thank you. You're most kind. I see we have a celebrity with us tonight.
(indicates Richard's table)
Miss Simone Kallisto, star of stage, screen and an occasional circus. Take a bow, darling.

ACTRESS
Up yours, cheri.

TODDY
(turns to Richard)
And speaking of the circus, aren't you Richard Di Nardo, the well-known trapeze artist?

RICHARD
Careful, Toddy.

(CONTINUED)

24 CONTINUED: 24

PRESIDENT
You're really not very funny...
so why don't you just piss off.

TODDY
(to the deviant
husband)
You know you should be ashamed
of yourself, bringing your sweet
old mother to a place like this...

The DEVIANT HUSBAND is on his feet and swinging. Toddy takes a right to the left eye and the brawl is on.

25 INT. LEFT BANK RESTAURANT - NIGHT 25

Victoria, presentable but spacey, enters the noisy, bourgeois eatery. A harassed waiter shows her to a table, hands her a soiled menu and exits. Fighting panic, Victoria opens the menu.

26 INSERT - MENU 26

The Bill of Fare goes OUT OF FOCUS.

27 BACK TO SCENE 27

Victoria blinks, takes a deep breath, steadies herself. She starts to take out a handkerchief but remembers what's in her purse. She unfolds her napkin and, as she studies the menu, dabs away the little beads of perspiration on her upper lip.

28 EXT. CHEZ LUI - NIGHT 28

A riot wagon is parked at the curb. Two policemen are stationed at the entrance of the club. The lights of the Chez Lui sign are turned off. A police sergeant comes out of the club and orders the two policemen into the wagon. A moment later, a POLICE INSPECTOR and Labisse exit.

LABISSE
But nobody was seriously hurt.

(CONTINUED)

28 CONTINUED: 28

INSPECTOR
That's why I'm only closing you for a week.

LABISSE
Do you know what I'll lose in a week?

INSPECTOR
A quarter of what you'll lose in a month if there's any more trouble.

He exits. Labisse grinds his teeth and stomps back into the club.

29 INT. CHEZ LUI - NIGHT 29

The room is a mess, overturned tables, broken chairs. Wigless, dress in shreds, Toddy sits alone, holding a damp towel to his swollen eye. Labisse makes a crunching entrance across a field of broken glass.

LABISSE
You're fired.

TODDY
I can't afford it.

LABISSE
(yelling)
You can't afford it. What about me?
(indicates the room)
What about this?

TODDY
You could take it out of my salary.

LABISSE
Take it out of your...? I'm closed for a week. I'm going to lose eight, maybe ten thousand francs. Even if I took half your salary you'd be working for me for the next twenty years.

TODDY
Not if you gave me a substantial raise.

(CONTINUED)

29 CONTINUED: 29

LABISSE
Get out, Toddy!

TODDY
(resignedly)
All right.

Labisse steps back and Toddy heads for the dressing rooms.

LABISSE
And don't come back. If you ever set foot in this place again I'll have you thrown out!

TODDY
Don't make it sound like such a threat...
(stops, turns)
Being thrown out of this place is significantly better than being thrown out of a leper colony.

LABISSE
Out!

TODDY
(turning)
Boring.

30 INT. LEFT BANK RESTAURANT - NIGHT 30

The harried WAITER exits the kitchen and carries Victoria's entree to her table.

Victoria is mesmerized by the sight and smell of the roast pork dinner.

WAITER
Something to drink?

VICTORIA
May I see your wine list?

WAITER
We've got a red, 1934, and a white, 1934. Last week we had a rose but we've been using it in the salads.

(CONTINUED)

30 CONTINUED: 30

VICTORIA
Which do you recommend?

WAITER
The red is six centimes cheaper.

VICTORIA
I'll have the white.

WAITER
I'll bet you're a Rockefeller.

He exits. It is all Victoria can do to keep from attacking the food like a berserk hyena. With trembling hands, she cuts a modest bite of pork, brings it to her lips. She is almost drooling. In goes the pork. Ecstasy. Now potato; green beans. She'll live. And to think, a few hours ago she was willing to compromise her virtue for one lousy meatball.

31 ANGLE AT THE WINDOW 31

Toddy passes. A moment and he comes back, moves closer to the window to get a better look.

32 TODDY'S POV 32

Victoria shoveling it in.

33 HARRIED WAITER 33

enters with the wine, crosses to Victoria. She has cleaned her plate. The startled Waiter looks under the table.

VICTORIA
Is something wrong?

WAITER
I thought maybe you had a dog.

VICTORIA
A dog?

WAITER
I haven't been gone five minutes. I figured something helped you eat it.

(CONTINUED)

33 CONTINUED: 33

VICTORIA
It was delicious.

He begins opening the wine.

WAITER
You want salad?

VICTORIA
Later.

WAITER
Later?

VICTORIA
The pork was so good I thought I'd try the chicken. Will it take long?

WAITER
About a half hour.

VICTORIA
What about the Beef Bourguignon?

WAITER
It's ready.

VICTORIA
I'll have the Bourguignon and the salad afterwards.

WAITER
(pouring the wine)
Actually you're entitled to <u>two</u> salads.

VICTORIA
Can you put them on one plate?

WAITER
That's a good idea.

VICTORIA
(tastes the wine)
Excellent wine.

The Waiter nods and hands her the menu.

(CONTINUED)

33 CONTINUED: (2) 33

WAITER
Here. Maybe you'd like to decide what kind of desserts you want.
(the tout)
Apple Flan to Coupe Jacques is a good parlay.

As he heads for the kitchen, we see Toddy sit down at a nearby table. Toddy watches Victoria take a long drink of her wine, feel it hit, warming her vital parts. She closes her eyes. A Mona Lisa smile touches her lips. Whatever trials and tribulations may await her in the future, for the present she is in a state of grace and, consequently, exempt.

Toddy rises and crosses to Victoria's table.

TODDY
Good evening.

Victoria opens her eyes.

TODDY
(continuing)
I had the pleasure of hearing you sing this afternoon.

VICTORIA
You must be mistaken. I haven't sung for... almost two weeks.

TODDY
Your audition at Chez Lui.

VICTORIA
That wasn't singing and I certainly wouldn't call it an audition.

TODDY
I used to work there.

VICTORIA
My condolences.

TODDY
I was fired.

VICTORIA
Congratulations.

The Waiter arrives with the Bourguignon.

(CONTINUED)

33 CONTINUED: (3) 33

VICTORIA
(continuing)
Now if you'll excuse me.

TODDY
I hope I haven't bothered you. I just want to tell you that I think you have a lovely voice and to say how sorry I am that I can't buy you dinner.

He starts to go.

VICTORIA
Wait a minute.

He turns back.

VICTORIA
(continuing)
Why are you sorry that you can't buy me dinner?

TODDY
Because I think getting to know each other might turn out to be a mutually rewarding experience.

VICTORIA
Then why don't you?

TODDY
I'm broke.

VICTORIA
I'm sorry.

TODDY
I am also Carroll Todd. Toddy to nearly everybody who knows me.

VICTORIA
Victoria Grant.

He kisses her hand.

TODDY
I hope we meet again when I'm flush.

He starts to go again but she holds his hand.

(CONTINUED)

33 CONTINUED: (4) 33

VICTORIA
Please... sit down.

He sees the loneliness and fear in her eyes. He pulls up a chair.

VICTORIA
(continuing)
Have dinner with me.

TODDY
It's very strange. At the club I thought that you were just about at the end of your rope.

VICTORIA
I was. I am. This is the first decent meal I've had in four days.

TODDY
And you can't pay for it!

She smiles and shakes her head.

TODDY
And you want me to have dinner with you.

She snipes a wine glass from another table and pours him some wine.

VICTORIA
I want you to have the best God-damned dinner you ever had. Have two. I started with the roast pork, segued to the Beef Bourgignon, and it's anybody's guess what I might end up with.

TODDY
I'd guess about thirty days...

VICTORIA
(shakes her head)
If all goes well, I expect to walk out of here sated, but solvent. But whatever happens you will have long since departed this best of all possible restaurants.

(CONTINUED)

33 CONTINUED: (5) 33

TODDY
It's a terrible restaurant.

VICTORIA
Buggers can't be choosers.

TODDY
You mean beggars.

VICTORIA
I do not! I have a...
(shivers)
Bug in my purse. At the appropriate moment it goes into the salad.

TODDY
It'll never work.

VICTORIA
A bug in my salad?

TODDY
In this place it would be an event if there wasn't a bug in your salad.

VICTORIA
A cockroach?

TODDY
(appalled)
A cockroach?

VICTORIA
About the size of your thumb.

Toddy looks at his thumb, shudders.

VICTORIA
(continuing; calls)
Waiter.
(to Toddy)
I recommend the pork...

The harried Waiter enters.

VICTORIA
(continuing)
The Bourguignon is a little tough.

(CONTINUED)

33 CONTINUED: (6) 33

WAITER
The way you're eating, maybe your jaw is just getting tired.

TODDY
(to the Waiter)
Speaking of overworked jaws, why don't you treat yours to a sabbatical and fetch me the wine list.

VICTORIA
That's all they have.

TODDY
This?
(holds the glass of wine up to the light)
The last time I saw a specimen like this they had to shoot the horse.

WAITER
How did I get so lucky? A Rockefeller and Groucho Marx, all in one evening.

TODDY
They didn't shoot a real horse -- just a costume with two waiters inside.

WAITER
I'll try to think of a comeback while I'm getting your pork.

TODDY
It's a smart man who knows when to throw in the towel.

WAITER
It's a moron who gives advice to a horse's ass.

He exits. Toddy looks at Victoria. She giggles. He chuckles. The giggles and chuckles grow and become full-blown, helpless laughter. Heads turn. Tears are streaming down Victoria's cheeks. Toddy is gasping, rocking in his chair. Others, infected by the compulsive sound, join in. Soon practically everyone in the restaurant is laughing hysterically.

34 EXT. PARIS SKYLINE - NIGHT 34

A ragged streak of lightning splits the sky and skewers the peak of the Eiffel Tower.

35 INT. LEFT BANK RESTAURANT - NIGHT 35

THUNDER like the crack of doom.

Carrying a large salad, the harried Waiter enters from the kitchen, crosses to Victoria's table and presents her with the salad.

WAITER
I made the dressing myself...
with the last of the rose.

VICTORIA
I'll bet it's delicious.

WAITER
I wouldn't bet. Go on, try it.

VICTORIA
I think I'd better let the
Bourguignon settle a little bit
first.

WAITER
You don't have to eat it.

VICTORIA
Oh, I want to.

TODDY
(to the Waiter)
You'll be the first to know.

The Waiter nods, exits.

VICTORIA
You'd better go now.

TODDY
I want to lend my support.

VICTORIA
You're very generous but it's
my cockroach in my purse and
I've got to get it into my
salad...

(CONTINUED)

35 CONTINUED: 35

TODDY
I'm perfectly willing to take over your salad and you could slip me your purse under the table...

VICTORIA
Oh, no... no, no. I am the lone architect of this nefarious scheme -- you are but an innocent bystander.

TODDY
The roast pork made me an accomplice before and after the fact.

VICTORIA
Listen, Toddy. You said you hated cockroaches as much as I do. What happens if I manage and you faint?

TODDY
Then it's possible that I shall wake up in prison, but if you don't make your move pretty soon, that which was once an acceptable possibility will become a depressing fact!

VICTORIA
I can't talk you out of it?

TODDY
You don't have time!

Victoria nods, puts her purse in her lap.

TODDY
(continuing)
Be careful it doesn't crawl out.

VICTORIA
(shakes her head)
It's dead.

TODDY
You're sure?

VICTORIA
I put the purse on the bathroom floor and beat it with the hotel Bible. Anyone looking?

(CONTINUED)

35 CONTINUED: (2) 35

TODDY
No.

Victoria takes a deep breath, then in one quick gesture flips the purse over the salad and returns it to her lap -- but there is nothing in the salad. Victoria and Toddy look at each other. Victoria looks down into her purse. The harried Waiter enters.

WAITER
How's the salad?

Victoria and Toddy nearly jump out of their skins.

WAITER
(continuing)
Haven't tried it yet?

36 CLOSE SHOT OF PURSE 36

As the conversation continues, the cockroach crawls out of the purse a fraction of an inch from Victoria's thumb.

VICTORIA'S VOICE
No. I was... as a matter of fact, just about to try it...

TODDY'S VOICE
We'd like another bottle of wine.

37 VICTORIA, TODDY AND THE WAITER 37

The Waiter picks the wine bottle out of the ice. The bottle is half-full.

TODDY
We'd like to try the red.

It is at this moment that the cockroach decides to climb aboard Victoria's thumb. To describe Victoria's reaction as hysterical would be like saying that the Japanese dropped a few bombs on Pearl Harbor. She goes completely berserk. Toddy falls over backward in his chair. The Waiter throws his arms up in front of his face, inadvertently releasing his grip on the wine bottle, which flies across the room and concusses a bald-headed man who topples unconscious into his cheese souffle.

(CONTINUED)

37 CONTINUED: 37

It takes Toddy, playing his role to the hilt, the harried Waiter plus two of his associates, and the restaurant manager, to restrain Victoria and find out that the reason that she became unhinged was:

VICTORIA
A cock... cock... cockroach!

Silence. The waiters exchange looks that speak volumes.

TODDY
(appalled)
A cockroach?

VICTORIA
In my sa... sa... salad.

TODDY
I can't believe it.

Victoria nods vigorously as the manager's eyes stop down to f.22.

WAITER
I don't believe it.

TODDY
Are you impugning this lady's integrity?

WAITER
She's impugning my salad.

VICTORIA
I'm sure it wasn't your fault that your sa... sa... salad had a cock... cock...

WAITER
It wasn't and it didn't!

TODDY
I demand to see the manager.

MANAGER
Yes, sir?

TODDY
Who are you?

MANAGER
I'm the manager.

(CONTINUED)

37 CONTINUED: (2) 37

TODDY
This lady found a cockroach in her salad.

MANAGER
So I gather.

WAITER
Mr. Civilette...

MANAGER
Shut up.

TODDY
Well what are you going to do about it?

MANAGER
I am going to apologize.
(to Victoria)
Madame, I regret that you found a cockroach in your salad. I can assure you that in the five years that I have managed this restaurant there have been only two other occasions when customers complained of having found insects in their food.

TODDY
(to Victoria)
You see, it's happened before.

MANAGER
On both occasions it turned out that the customers had actually put the insects in their food, hoping to blackmail the restaurant and thus avoid having to pay their checks.

TODDY
You're not suggesting...?

MANAGER
That madame is trying to avoid paying the check? Of course not. Anyone can see that madame seems to have suffered a great shock, apparently from finding a cockroach in her salad, and as manager of this restaurant I hope madame accepts my apology for any inconvenience she may have been caused.

(CONTINUED)

37 CONTINUED: (3) 37

VICTORIA
Madame does.

MANAGER
(to Toddy)
Now, that's what I've done about it -- what are you going to do about it?

TODDY
I?

MANAGER
There is still the matter of your check.

TODDY
My check?

MANAGER
There was no cockroach in your salad.

VICTORIA
But I invited this gentleman to have dinner with me.

MANAGER
I see.

WAITER
Mr. Civiletti...

MANAGER
Shut up.
(to Victoria)
Then am I to conclude, Madame, that since this gentleman is your guest...

38 A LARGE WOMAN 38

watches the proceedings from a nearby table.

MANAGER'S VOICE
... you don't feel that you should pay for his dinner either?

CAMERA PANS DOWN and DISCOVERS the cockroach climbing up on the large woman's shoe.

(CONTINUED)

38 CONTINUED: 38

TODDY'S VOICE
I would say that under the circumstances that is the only logical conclusion available.

39 GROUP SHOT 39

Victoria, Toddy, Manager and harried Waiter.

MANAGER
Now I will tell you what I consider the only logical conclusion available... Either you or madame will pay the entire dinner check...

TODDY
What?

40 THE COCKROACH 40

climbing up the large lady's foot and onto the large lady's leg.

MANAGER'S VOICE
... and if you can prove that the management of this restaurant is responsible --

CAMERA PANS UP TO the large lady's face.

MANAGER'S VOICE
(continuing)
-- for a cockroach in the lady's salad... the management will cheerfully refund your money.

The LARGE LADY feels the ascending cockroach, screams and leaps straight up in the air.

41 EXT. LEFT BANK RESTAURANT - NIGHT 41

It is raining again. Through the window, like a silent movie sequence, we observe the chaos.

The large lady has completely lost her taffy and is running amuck. Waiters and Manager rush to restrain her and are bowled over her like ten-pins. Another woman discovers the cockroach and takes off like a possessed dervish. A fight starts.

(CONTINUED)

41 CONTINUED: 41

Toddy takes Victoria's arm and leads her nonchalantly toward the door. A customer breaks a chair over a waiter's head. The dishevelled Manager, trying to cut Toddy and Victoria off at the pass, fights his way through the melee. Toddy opens the front door and we are suddenly assaulted by the sounds of the riot. Toddy tells Victoria to run but she refuses. The Manager is closing in. In brief, but explicit terms, Toddy tells Victoria to piss off, then gives her a shove and slams the door. Silence again, as Victoria watches Toddy escape the Manager and disappear into the brawl. The Manager glowers at Victoria. He can't decide which one to go after. She sticks out her tongue. He starts for the door. She takes off her shoes, gets ready to run. He stops. She thumbs her nose. He starts.

Toddy pops out of the crowd. As the Manager reaches to open the door, Toddy shouts two words. The first word is clearly, "Hey." The next word, not that easily discernible, appears to be "Prig."

Surprised to hear someone calling him a prig, the Manager spins, starts to go after Toddy. Victoria pounds on the window, gives the Manager 'the arm' -- and that does it. Victoria is out of the blocks and sprinting down the sidewalk as the Manager comes flying through the door in hot pursuit. Toddy starts for the door but the harried Waiter blocks his way. Toddy dives back into the crowd. The Waiter goes after him. For a half-a-minute pursuer and pursued are lost from view, then Toddy, having circumnavigated the battlefield, crawls out from under a table. He is half-way to the door when the Manager, out of breath and empty-handed, enters.

Toddy dives back into the crowd and the Manager plunges in after him. Across the room the harried Waiter, right eye puffed, apron torn to ribbons, staggers into the clear followed a moment later by the Manager. The Waiter crosses, taps the Manager on the shoulder and says, "Mr. Civiletti..." The Manager grabs the Waiter by the throat and screams, "<u>I thought I told you to shut up</u>!"

Toddy crawls out from under the table. As the Waiter punches Mr. Civiletti in the nose, Toddy makes his escape.

42 EXT. PARIS STREET - NIGHT 42

CAMERA MOVING WITH Toddy. The rain is coming down hard now as Toddy tries to spot Victoria. He stops, looks left and right. Suddenly he becomes aware of Victoria's voice, humming. He makes his way into an alley where Victoria, soaked to the skin is doing a time step.

VICTORIA
Hello.

TODDY
What are you doing?

VICTORIA
Trying to keep from freezing, throwing up and going to the bathroom.

Toddy joins her in the time step.

TODDY
Well, the first thing to do is find someplace that's dry.

VICTORIA
And warm.

TODDY
Will you settle for my apartment?

VICTORIA
Okay.
(as they tap their way out of the alley)
But I have to be honest with you. I was hoping for Bermuda.

43 INT. MONTMARTRE APARTMENT - NIGHT 43

CAMERA IS CLOSE ON a large washtub filled with steaming hot water and two pairs of feet.

VICTORIA'S VOICE
I was the star soprano with the Bath Touring Light Opera Company.

TODDY'S VOICE
You're very athletic for a soprano.

CAMERA MOVES TO DISCLOSE Toddy, wearing a robe, sitting across the tub from Victoria swathed in a blanket. Toddy has a swollen jaw, a black eye and a runny nose.

(CONTINUED)

43 CONTINUED: 43

VICTORIA
I grew up with three older brothers. Until I was fourteen I was just one of the boys.

TODDY
I know what you mean. I grew up with two older sisters.

He sneezes.

VICTORIA
Bless you.

TODDY
Thank you. I think I'm catching a cold.

VICTORIA
Can I ask you a personal question?

TODDY
You want to know if I'm a homosexual.

VICTORIA
No, I want to know if you're a hypochondriac.

TODDY
Not necessarily.

VICTORIA
My husband was. The day we got married he broke out with the shingles. The day we got divorced his ulcer perforated. How long have you been a homosexual?

TODDY
How long have you been a soprano?

VICTORIA
Since I was twelve.

TODDY
I was a late bloomer.

He sneezes.

VICTORIA
(rises)
I'll get some more hot water.

(CONTINUED)

43 CONTINUED: (2) 43

She steps out of the tub and pads her way to the kitchen.

TODDY
What happened to the Bath Touring Light Opera Company?

VICTORIA
I guess you could say Lew Cassava took french leave with the bankroll.

She exits into the kitchen.

TODDY
Lew Cassava?

VICTORIA'S VOICE
The stage manager. Sam talked him into it.

TODDY
Sam?

VICTORIA'S VOICE
My ex-husband.

Toddy smiles, steps out of the tub and sniffles his way into the bedroom.

VICTORIA'S VOICE
(continuing)
You should stay in bed and force liquids.

TODDY'S VOICE
That's good advice for a camel.

He enters carrying a handkerchief. He sits down, puts his feet back in the tub.

VICTORIA'S VOICE
Is there anyone who can take care of you?

TODDY
It's only a cold.

She enters carrying a steaming kettle.

VICTORIA
A cold tonight can be pneumonia in the morning.

(CONTINUED)

43 CONTINUED: (3) 43

TODDY
Are you sure your husband was a hypochondriac before he married you?

She pours the scalding water into the tub.

VICTORIA
You may think I'm an alarmist...

TODDY
Only because you sound like one. Jesus!

He hikes his feet out of the tub, she takes the kettle back into the kitchen.

VICTORIA
But I've had enough personal experience to know that when your health's at stake, it doesn't pay to take chances.

TODDY
Then you can stop worrying. With the exception of saxophone lessons and the subway, I never pay to take anything.

She enters from the kitchen and crosses to the bedroom.

VICTORIA
I'm going to see if my clothes are dry and try to sneak back into my hotel room.

TODDY
What if I wake up with pneumonia?

She exits into the bedroom.

VICTORIA'S VOICE
I'll be around early in the morning to check.

TODDY
I could have a relapse in the middle of the night.

VICTORIA'S VOICE
No you couldn't.

(CONTINUED)

43 CONTINUED: (4) 43

TODDY
Why couldn't I?

VICTORIA'S VOICE
Because the middle of the night was two hours ago.

He gets out of the tub, crosses to the bedroom.

TODDY
What about that ounce of prevention?

VICTORIA'S VOICE
I said I'll be back. I've got to get some other clothes.

He exits into the bedroom.

44 INT. MONTMARTRE APARTMENT BEDROOM - NIGHT 44

Victoria is dressed as Toddy enters. Her dress that was formerly a size 12 has become a size 8.

VICTORIA
It was guaranteed not to shrink.

TODDY
How about the coat?

She puts on the coat. If anything, it's shrunk even more than the dress.

VICTORIA
What am I going to do?

TODDY
Well, you could open a boutique for midgets.

She begins to cry. He crosses, puts his arms around her.

TODDY
(continuing)
Aw, poor baby.

VICTORIA
(blubbering)
I... I... I'm s... s... sorry. It just i... i... isn't my day.

(CONTINUED)

44 CONTINUED: 44

TODDY
God, there have been times when I would have given my soul to be able to cry like that.

VICTORIA
I ha... ha... hate it.

Toddy crosses to his dresser.

TODDY
You wouldn't if you couldn't do it anymore.

He opens a dresser drawer and takes out a pair of flannel pajamas.

TODDY
(continuing)
Tomorrow I'll go over and pick up your clothes.

VICTORIA
They won't let you.

TODDY
(hands her the pajamas)
They will if I pay your bill.

VICTORIA
You can't do that.

TODDY
(crossing to the bed)
At the risk of topping your Gothic 'ounce of prevention' cliche...
(gets into end)
I have saved a few francs for a rainy day.

VICTORIA
No.

TODDY
Why not?

VICTORIA
'Neither a borrower nor a lender be.'

He exits into the bathroom.

(CONTINUED)

44 CONTINUED: (2) 44

TODDY
'For loan oft loses both itself and friend.'

VICTORIA
Exactly.

He comes out of the bathroom, hands her a new toothbrush.

TODDY
You were willing to compromise your virtue for a meatball.

VICTORIA
Even though I was out of my mind at the time that was still something for something.

TODDY
Alright, we'll make it strictly a business proposition. I'll charge you a weekly interest equivalent to the going price of one meatball.
(he sneezes)
Damn.

He blows his nose, crosses to the bed.

VICTORIA
Toddy, you're sweet, generous...

TODDY
Exhausted.

He climbs into bed.

VICTORIA
How would I ever pay you back? Who wants to hire a second-rate soprano who these days has trouble hitting a top 'C.'

TODDY
How do you account for that 'F' this afternoon?

(CONTINUED)

44 CONTINUED: (3) 44

VICTORIA
Adrenalin. I was so pissed off at Mr. Labisse I could have out-ranged a dog whistle.

TODDY
Now I'm going to give some orders. We'll solve everything tomorrow. Right now you're going to get into those pajamas and come to bed.

VICTORIA
In here?

TODDY
You're welcome to the sofa but you have my word of honor that this is infinitely more comfortable and just as safe.

She smiles and goes into the bathroom. He blows his nose again.

TODDY
(to himself)
Oh, God, there's nothing more inconvenient than an old queen with a head cold.

45 EXT. MONTMARTRE STREET - DAY 45

It has stopped raining. The Cosmetic Firm President, her deviant husband and Richard, arrive in front of Toddy's apartment building in the President's chauffuered limousine. The Deviant Husband has his right arm in a sling and a large multi-colored lump on his forehead. Richard, with a broken nose and two black eyes, gets out of the car and limps his way into the building.

46 INT. MONTMARTRE APARTMENT BEDROOM - DAY 46

Toddy, a thermometer in his mouth, sits in bed writing a check.

TODDY
I resent being treated like a helpless invalid.

(CONTINUED)

46 CONTINUED: 46

VICTORIA'S VOICE
Keep your mouth shut. I'll cash the check, pay my hotel bill and be back in time to fix your lunch.

TODDY
I can bloody well fix my own lunch.

VICTORIA'S VOICE
Not with a fever.

He takes the thermometer out of his mouth, reads it.

TODDY
What makes you so sure I've got a fever?

VICTORIA'S VOICE
You're burning up.

He shakes down the thermometer, puts it back in his mouth.

TODDY
I'm naturally warm-blooded.

Victoria enters from the bathroom. She is dressed in Richard's clothes. Except for her long hair, she could pass for an attractive man.

VICTORIA
(crossing)
To be that naturally warm-blooded, you'd have to be a Saint Bernard.

She takes the thermometer out of his mouth, reads it.

TODDY
You look better in Richard's clothes than he does. Of course, he looks better out of them. Well?

VICTORIA
You're right. You don't have a fever.

TODDY
You see.

(CONTINUED)

46 CONTINUED: (2) 46

VICTORIA
As a matter of fact, you don't even have a temperature.

She stuffs the thermometer back in his mouth.

VICTORIA
(continuing)
Now, leave it there.
(crossing)
Does Richard have a hat?

TODDY
In the closet.

The front door slams O.S. Victoria and Toddy react.

RICHARD'S VOICE
(with a touch of menace)
Toddy!

Victoria ducks into the closet. Richard enters, stands glaring with his black eyes.

TODDY
(croaks)
Good morning, Richard. You look like a raccoon.

RICHARD
You sound sick. Something serious I hope.

TODDY
Smallpox.

RICHARD
I came by to pick up my things.

TODDY
Oh and I thought it was to pay me the money you owed me.

RICHARD
I don't owe you a thing, you pathetic old faggot.

He throws open the door and there, hair tucked under Richard's hat, stands Victoria. Richard opens his mouth to say something and Victoria nails him with a right to the jaw. Richard goes down for the count.

(CONTINUED)

46 CONTINUED: (3) 46

VICTORIA
(to Richard)
Get up!

Toddy jumps out of bed.

VICTORIA
(continuing; to Toddy)
Get back in bed!

Toddy jumps back in bed. Richard rolls over.

VICTORIA
(continuing; to Richard)
Next time...

Richard is on his knees.

VICTORIA
(continuing)
Pick on somebody your own size!

She gives him a swift kick in the pants. Richard crawls, staggers to his feet and lunges for the front door.

VICTORIA
(continuing)
And don't come back!

And Richard is gone.

47 EXT. MONTMARTRE STREET - DAY 47

Crying and holding his jaw, Richard exits Toddy's apartment building and climbs into the chauffeured limousine.

PRESIDENT
My God...

DEVIATE HUSBAND
What happened?

As the limousine drives away:

RICHARD
(sobbing)
There was a man wearing my clothes ... I think he broke my jaw...

48 INT. MONTMARTRE APARTMENT BEDROOM - DAY 48

Toddy, flushed with inspiration, has Victoria by the shoulders.

VICTORIA
You're delirious.

TODDY
Lower your voice.

VICTORIA
(protestingly)
Toddy...

TODDY
(demandingly)
Lower!

VICTORIA
(much lower)
Toddy...

TODDY
Caruso, not Chaliopin.

VICTORIA
(angrily)
Toddy, if you don't get back in bed...

TODDY
Good! When you get angry it drops naturally... Think angry. Oh Christ Almighty, what an inspiration...

VICTORIA
I'm going to get a doctor.

TODDY
Victoria, it will work!

VICTORIA
Toddy, it will not!

TODDY
If you listen to me and do as I say, in six weeks you will be the toast of Paris and we will both be very rich. Very, very, very, rich!

She opens her mouth to protest.

(CONTINUED)

48 CONTINUED: 48

TODDY
(continuing)
Think! No more Bath Light Opera Company...

Again she tries to speak.

TODDY
(continuing)
No more Mikado and seedy tenors.

She's weakening. He delivers the coup de grace.

TODDY
(continuing)
Caviar instead of meatballs!

He releases her, crosses to the door.

VICTORIA
Where are you going?

TODDY
To get some scissors!

He exits.

49 INT. MONTMARTRE APARTMENT - CLOSE SHOT - DAY 49

A fashion magazine lies open on the floor. We hear the snip of scissors and a lock of Victoria's hair falls on the photograph of a handsome male model.

TODDY'S VOICE
People believe what they see and this afternoon Andre Cassell is going to see Victor Grant, Europe's greatest female impersonator.

The CAMERA MOVES to reveal Victoria seated in a chair, Toddy cutting her hair.

VICTORIA
Andre Cassell is the biggest agent in Paris. If I'm the greatest, why hasn't he heard of me?

TODDY
You're the greatest, but you're unknown except in... Poland.

(CONTINUED)

49 CONTINUED: 49

VICTORIA
Poland?

TODDY
You're Count Grazinski, a Polish aristocrat. You speak very little English. Your family disowned you when they discovered you were gay.

VICTORIA
Wait a minute...

TODDY
We met in Warsaw, fell in love and I brought you to Paris.

VICTORIA
Hold it!

TODDY
What's wrong?

VICTORIA
What's wrong? What's right? A woman impersonating a man impersonating a woman?

TODDY
(smiles)
Ridiculous?

VICTORIA
Preposterous.

TODDY
In fact it's so preposterous that nobody would ever believe it.

VICTORIA
But you think they will believe Count Grazinski a gay Polish female impersonator?

TODDY
Darling, all anyone has to believe is that you're a man. To convince an audience that an illusion is real the magician creates a plausible diversion. Count Grazinski is our plausible diversion.

(CONTINUED)

49 CONTINUED: 49

VICTORIA
No audience is that gullible.
They'll know he's a phony.

TODDY
Right.

VICTORIA
But...

TODDY
They'll know he's... a phony!

50 EXT. TODDY'S APARTMENT - DAY 50

It is still sunny as Victoria and Toddy exit the building.

VICTORIA
But I don't know how to act like
a man.

TODDY
(trying to hail
a taxi)
Contrary to the popular conception
of how a man acts, there are all
sorts of men who act in all sorts
of ways.

VICTORIA
I mean as opposed to the way
women act.

TODDY
I am personally acquainted with
at least a dozen men who act
exactly like women and vice versa.
Taxi!

VICTORIA
But there are certain things
that are naturally masculine.

TODDY
Name one.

The taxi arrives.

VICTORIA
Peeing standing up.

As they climb into the taxi:

(CONTINUED)

50 CONTINUED: 50

TODDY
On the other hand there is absolutely no rule that says you can't sit down!

51 INT. TAXI - DAY 51

As Toddy talks, Victoria stares at his Adam's apple.

TODDY
I'll go in and set you up. Remember, Polish Count Victor Grazinski. I'm not sure about an accent. If you start with one you're stuck with it.

VICTORIA
(points)
Ha!

TODDY
(grabs his throat)
What?

VICTORIA
Adam's apple.

She leans forward to the taxi driver.

VICTORIA
(continuing; in her male voice)
Hello there.

The driver turns. Victoria checks his Adam's apple then sees that they are about to run into something.

VICTORIA
(continuing; in her female voice)
Look out!

The driver avoids the accident. Victoria sits back, lowers her chin.

VICTORIA
(continuing)
Men have Adam's apples!

TODDY
So do some women.

(CONTINUED)

51 CONTINUED: 51

VICTORIA
Name one.

TODDY
Nana Lanoux.

VICTORIA
Who's she?

TODDY
The last woman I slept with.

VICTORIA
When was that?

TODDY
The night before the morning
I decided to become a homosexual.

He takes off his scarf and puts it around Victoria's throat.

TODDY
(continuing)
Very dashing.

VICTORIA
But I can't wear it all the time.

TODDY
Why not? You might set a fashion.

They ride in silence for a moment.

VICTORIA
Did Miss Lanoux have a big Adam's apple?

TODDY
(nods, remembering)
Like a walnut.

52 INT. CASSELL RECEPTION ROOM - DAY 52

A formidable, thirtyish, pinched mouthed RECEPTIONIST guards the pass. Toddy and Victoria enter.

TODDY
(cheerfully)
Good morning. Would you please tell Mister Cassell that Carroll Todd is here.

(CONTINUED)

52 CONTINUED: 52

RECEPTIONIST
Why?

TODDY
Why?

RECEPTIONIST
If you don't have an appointment with Mister Cassell, why should I tell him you're here?

TODDY
Because Mister Cassell and I are very old friends and if you tell him I'm here, he'll want to see me. Now that's not very complicated, is it?

RECEPTIONIST
Being a very old friend, I'm surprised you don't know that every Wednesday at this time Mister Cassell has his hair cut and he never sees anyone including his very old friends.

TODDY
We'll wait.

RECEPTIONIST
You're wasting your time.

TODDY
No, you're wasting it!

The receptionist glowers as Victoria and Toddy sit down. Toddy crosses his legs like a woman does. Victoria notices, crosses her legs like a man does. Toddy notices and nods in approval. Another long silence. Toddy clears his throat. The receptionist steals a glance at Victoria, drops her eyes as Victoria catches her. Victoria clears her throat, turns to Toddy.

VICTORIA
Got a cigar?

For one of the few times in his life, Toddy is stuck for an answer.

ENTER A MAN with his dog.

(CONTINUED)

52 CONTINUED: (2) 52

MAN
Mister Cassell?

RECEPTIONIST
No, I'm Miss Selmer.

MAN
I mean I'd like to see Mister Cassell...

RECEPTIONIST
No!

MAN
This is Uranus the Cosmic Canine.

RECEPTIONIST
No animal acts.

MAN
(orders the dog)
Up, Uranus.

As the Man and dog go into their act and the receptionist tries to stop them, Toddy rises, crosses quickly and enters Cassell's office.

RECEPTIONIST
(spotting Toddy)
Stop!

She runs after Toddy into Cassell's office. Man and dog continue their act while Toddy, Cassell and the receptionist carry on O.S.

TODDY'S VOICE
Good morning, Andre...

CASSELL'S VOICE
Toddy! What the...?

TODDY'S VOICE
You look wonderful...

RECEPTIONIST'S VOICE
He just burst right in...

TODDY'S VOICE
What's different? Lost some weight?

(CONTINUED)

52 CONTINUED: (3) 52

RECEPTIONIST'S VOICE
I told him he couldn't...

TODDY'S VOICE
I know! Shaved the moustache...

CASSELL'S VOICE
Wait a minute!

TODDY'S VOICE
Makes you look ten years younger.

RECEPTIONIST'S VOICE
Sir, will you please...

CASSELL'S VOICE
Wait a minute! What is this?

TODDY'S VOICE
Andre, with the possible exception of Schunzel in Germany, you're the most important Artists' Representative in Europe.

RECEPTIONIST'S VOICE
Why, compared to Mr. Cassell, Gustav Schunzel can't...

CASSELL'S VOICE
All right, Miss Selmer...

TODDY'S VOICE
Count Victor Grazinski has decided to work in Paris.

CASSELL'S VOICE
He has?

TODDY'S VOICE
He's sitting in your reception room this very minute.

CASSELL'S VOICE
Who is?

TODDY'S VOICE
Count Victor Grazinski!

CASSELL'S VOICE
Who the hell is Count Victor Grazinski?

(CONTINUED)

52 CONTINUED: (4) 52

TODDY'S VOICE
Surely you're joking.

CASSELL'S VOICE
Toddy!

TODDY'S VOICE
Count Victor Grazinski... Europe's greatest female impersonator?

CASSELL'S VOICE
What? Ridiculous...

TODDY'S VOICE
Andre...

CASSELL'S VOICE
I never heard of him!

Victoria rises, strides to Cassell's office. The dog act continues.

TODDY'S VOICE
Not so loud.

CASSELL'S VOICE
And in all modesty, if I haven't heard of him...

Victoria enters Cassell's office.

CASSELL'S VOICE
(continuing)
... he can hardly be Europe's greatest anything!

Victoria hits a high "F" and holds it. The dog HOWLS and a vase full of flowers shatters. Victoria comes out of the office, strides across the reception room.

CASSELL'S VOICE
(continuing)
What was that?

TODDY'S VOICE
An 'F!'

Toddy pops out of the office as Victoria pops out of the reception room.

TODDY
Victor!

(CONTINUED)

52 CONTINUED: (5) 52

Toddy hurries after Victoria.

CASSELL'S VOICE
Go after them. Bring them back.

The receptionist pops out, hurries across the reception room and exits. The dog act continues. After awhile, Victoria and Toddy return with the receptionist, cross the reception room and enter Cassell's office.

CASSELL'S VOICE
Young man, with your voice and my connections, you're going to get rich and I'm going to get richer.

The dog act finishes and makes and exit!

53 INT. PARIS NIGHTCLUB - NIGHT 53

packed with elegant, applauding patrons.

54 ANGLE AT STAGE 54

The dancers doing a lively Can Can.

55 INT. VICTORIA'S DRESSING ROOM - NIGHT 55

Victoria checks herself in the mirror, turns to Toddy.

VICTORIA
How do I look?

TODDY
Ravishingly feminine.

VICTORIA
How about deathly pale?

TODDY
Take deep breaths.

VICTORIA
It's impossible to take deep breaths and throw up at the same time.

TODDY
You're not going to be sick.

VICTORIA
Not if I faint first.

(CONTINUED)

55 CONTINUED: 55

TODDY
Now sit down and listen to me.

VICTORIA
(crossing)
I'd better lie down.

She stretches out on the sofa.

TODDY
From the beginning we've had two major obstacles to overcome...

VICTORIA
(nods)
My bosom!

TODDY
First, to convince everyone that you are a man. So far we've done that.

VICTORIA
And it's been damned uncomfortable.

TODDY
What has?

VICTORIA
Strapping down my bosom!

TODDY
Now all you've got to do is get out there and show them what a great entertainer you are and you'll be a star for the next twenty years.

VICTORIA
If I have to strap down my bosom for twenty years, they'll end up looking like two empty wallets!

There is a KNOCK at the door.

TODDY
Sit up.

VICTORIA
(sitting up)
Then what?

Toddy crosses to the door.

(CONTINUED)

55 CONTINUED: (2) 55

TODDY
Who is it?

CASSELL'S VOICE
Andre.

Toddy checks Victoria to see that she's all right, then unlocks the door. Enter Cassell rubbing his greedy little hands together.

CASSELL
We've got a full house. I sent out three hundred invitations and everyone has shown up except King Marchan.

VICTORIA
Who's King Marchan?

TODDY
(shrugs)
I'm only up on queens.

CASSELL
Among other things, he owns the most successful nightclub in New York.

VICTORIA
And the other things?

CASSELL
Nothing worth mentioning if you want to stay alive.

56 INT. PARIS NIGHTCLUB - NIGHT 56

KING MARCHAN, NORMA, his lady, and SQUASH, his large bodyguard, are shown to their table.

57 ANGLE AT STAGE 57

as the Can Can concludes and the audience applauds.

58 BACKSTAGE 58

as the dancers come off. Victoria, Toddy and Cassell wait in the wings as the M.C. walks on stage and begins his pitch.

(CONTINUED)

58 CONTINUED: 58

M.C.
Ladies and gentlemen -- The Nightclub is proud to present, the one and only... Victoria!

The orchestra plays on Victoria's dancers.

TODDY
Break a leg.

VICTORIA
If I don't, the audience probably will.

She makes her entrance.

59 ANGLE AT STAGE 59

Victoria and the dancers performing.

60 MARCHAN'S TABLE 60

King, Norma and Squash watching.

61 VICTORIA 61

over her stage fright and picking up steam.

62 TODDY AND CASSELL 62

happily watching from the wings.

CASSELL
I'm going out front.

He exits as Toddy's smile grows.

63 VICTORIA 63

wowing the audience.

64 MARCHAN'S TABLE 64

Squash leans to King.

SQUASH
Not bad.

(CONTINUED)

64 CONTINUED: 64

King doesn't respond but he is obviously impressed.

65 NORMA 65

sneaks a glance at:

66 KING 66

His eyes glued on:

67 VICTORIA 67

winding up for a big finish.

68 NORMA 68

watching:

69 KING 69

watching:

70 VICTORIA 70

The big finish.

71 THE AUDIENCE 71

APPLAUSE, CHEERS, WHISTLES.

72 TODDY 72

in the wings, applauding vigorously.

73 CASSELL 73

in the audience, applauding even more vigorously.

CASSELL

Brava.

The audience takes up the cry, "Bravo, bravo."

74 MARCHAN'S TABLE 74

applauding. Norma's eyes leave King and go to:

75 VICTORIA 75

Another bow, then with a flourish, pulls off her wig.

76 MARCHAN'S TABLE 76

caught in mid applause. King cannot accept the implication.

SQUASH
(stunned)
It's a guy!

Norma eyes King and begins to laugh.

77 VICTORIA 77

accepts a huge bouquet of flowers and takes another bow.

78 BACKSTAGE HALLWAY - NIGHT 78

King, Squash, and Norma round a corner and stop as they see the crowd of people waiting to enter Victoria's dressing room.

KING
(turns)
Come on.

NORMA
But I thought you wanted to...

KING
Now, not next week!

NORMA
Well, I want to!

Norma heads for the dressing room. Squash looks at his boss who shows his irritation but resignedly starts after his willful concubine.

79 VICTORIA'S DRESSING ROOM - NIGHT 79

Victoria is surrounded by well wishers. In the b.g. Toddy opens a bottle of champagne.

80 TODDY 80

pours Cassell a glass of champagne.

CASSELL
(raises his glass)
We're a hit.

TODDY
(raises his glass)
Aren't we though?

CASSELL
Just for the record, mister manager, what's your cut?

TODDY
Just for the record, mister agent, that's none of your business!

Respectful predators, they toast each other.

81 ANGLE AT DOORWAY 81

Norma tries to squeeze her way into the room. Squash appears and the seas part. People are not happy about being displaced but Squash's intimidating proportions preclude any prolonged objections. Norma steps up to Victoria, flashes a scarlet smile and bats her big blue eyes.

NORMA
Hi.

VICTORIA
Hello.

King arrives.

NORMA
I'm Norma Cassidy. You were grand!

VICTORIA
Thank you.

KING
(extends his hand)
I'm King Marchan.

VICTORIA
(shaking his hand)
Oh -- How do you do?

King squeezes her hand harder. Victoria squeezes back. King is obviously surprised at Victoria's strength.

(CONTINUED)

81 CONTINUED: 81

NORMA
When you took off that wig, I just couldn't believe it. King still doesn't.

VICTORIA
I'm flattered.

Enter Cassell and Toddy.

CASSELL
Mister Marchan... I'm delighted you could make it.

They shake hands.

CASSELL
(continuing)
May I present Mister Todd.

Toddy and King shake hands.

TODDY
A pleasure.

KING
Miss Cassidy.

Cassell kisses Norma's hand.

CASSELL
Mademoiselle.

Toddy kisses Norma's hand.

TODDY
Enchanted.

NORMA
Me too.

CASSELL
(to King)
Well, what do you think of our new star?

KING
Well...

VICTORIA
He thinks I'm a phony.

CASSELL
(laughs)
What?

(CONTINUED)

81 CONTINUED: (2) 81

KING
(to Victoria)
I think you're very talented...

NORMA
But he doesn't think...

KING
I'll tell her what I think!

VICTORIA
Her?

NORMA
See?

KING
(to Norma)
Sweetie!

NORMA
Yeah?

KING
Mingle.

NORMA
Sure. Care to mingle with me, Mister Todd?

TODDY
(offering his arm)
Miss Cassidy, next to Victor's performance, mingling with you may well turn out to be the high point of the evening.

As they walk away:

NORMA
I just love Frenchmen!

TODDY
Oh, so do I!

VICTORIA
(to King)
You were saying, Mister Marchan?

KING
Look, I just find it hard to believe that you're a man.

VICTORIA
Why, because you found me attractive as a woman?

(CONTINUED)

81 CONTINUED: (3) 81

KING
(thinks about that one)
Yeah, as a matter of fact.

VICTORIA
It happens all the time.

KING
Not to me!

VICTORIA
Well, it just proves the old adage...

KING
I don't think so.

VICTORIA
But you're not one hundred percent convinced.

KING
Practically.

VICTORIA
Oh, but to a man like you, someone who believes he could never under any circumstances find another man attractive... the margin between practically and for sure must seem as wide as the Grand Canyon.

KING
If you were a man I'd knock your block off.

VICTORIA
And prove that you're a man?

KING
That's a woman's argument.

VICTORIA
Your problem, Mister Marchan, is that you're preoccupied with stereotypes. I think it's just as simple as, you're one kind of a man, I'm another.

KING
And what kind are you?

VICTORIA
One that doesn't have to prove it -- to myself... or anybody. Excuse me.

She exits, leaving King smoldering and frustrated, looking after her.

82 TODDY AND NORMA 82

enjoying each other in a corner.

NORMA
You're not kidding? You really are ... 'queer?'

TODDY
We prefer 'gay.'

NORMA
But you're so attractive. It seems like such a waste.

TODDY
If it's any consolation, I assure you it's not wasted.

Enter Squash.

SQUASH
'Scuse me.

NORMA
This is Mr. Bernstein, better known as Squash.

TODDY
And not without good reason, I suspect.

SQUASH
We're goin'!

NORMA
We're goin'!

TODDY
No doubt about it.

NORMA
Can we mingle again sometime?

TODDY
If we're lucky.

NORMA
I'm usually not... as you can see.

TODDY
Then decide your own destiny. Never forget that in the final analysis, each of us is master of his own fate...

(CONTINUED)

82 CONTINUED: 82

SQUASH
(taking Norma's arm)
Let's go!

TODDY
Occasionally.

Norma blows Toddy a kiss as Squash leads her away.

NORMA
Until we meet again.

TODDY
(to himself as he crosses)
Oh, east is east and west is west and never the twain shall meet... and mingle.

He arrives at a group of cheerful chorus people who are talking to Victoria.

TODDY
(continuing)
He's leaving.

VICTORIA
Who is?

TODDY
My Uncle Bernie.

Victoria looks at the doorway in time to see King Marchan make his exit.

VICTORIA
King Marchan is an arrogant, opinionated, chauvinistic pain in the ass.

TODDY
I think I'm in love with him!

VICTORIA
I think I am too!

83 FOYER OF THE NIGHTCLUB 83

King being helped into his topcoat, Norma into her sable.

(CONTINUED)

83 CONTINUED: 83

NORMA
I'm telling you he's gay!

King doesn't reply. Squash leads the way toward the exit stairs.

NORMA
(continuing)
They're lovers!

They reach the stairs.

NORMA
(continuing)
And I know why you don't want to believe it!

As she starts down the stairs, King kicks her in the ass. We hear her shriek as she sails down the steps and lands on Squash.

84 ANOTHER ANGLE 84

Victoria, Toddy and Cassell enter from the main room.

CASSELL
Can I drop you off at your hotel?

VICTORIA
(declining)
Oh, that's kind of you, Andre, but...

TODDY
We'd be delighted.

Victoria is caught with her mouth open. Cassell leads the way to the stairs.

VICTORIA
(aside to Toddy)
Hotel?

Toddy nods.

VICTORIA
(continuing; hisses)
We don't live in a hotel!

They exit down the stairs.

85 EXT. HOTEL ENTRANCE - NIGHT 85

King's limo pulls up. Squash is out casing the street before the doorman reaches the car. King gets out and enters the hotel. Norma follows, King's shoe mark clearly displayed on her swinging derriere. As King's limo departs, Cassell's Rolls arrives. Toddy and Victoria get out. Victoria takes in the elegant hotel exterior while Toddy says good night to Cassell, then walks toward the hotel entrance. Victoria catches up.

VICTORIA
Toddy. Where are you going?

TODDY
(points)
Up!

They enter the hotel.

86 INT. KING'S HOTEL SUITE - NIGHT 86

Squash enters, followed by King and Norma. Squash exits into King's bedroom while King and Norma take off their coats and King pours himself a drink. Squash enters, crosses to his bedroom.

NORMA
Did you look under the bed?

SQUASH
Yeah.

He exits.

NORMA
I know he's supposed to protect you, but does he have to stay in the same suite with us? I keep expecting him to break in while we're making love.

KING
He'd only do that if he heard something unusual... like if I got excited.

King ducks as she throws a vase and Squash, rod in hand, charges into the room.

87 INT. VICTORIA AND TODDY'S SUITE - NIGHT 87

Toddy unlocks the door. Victoria enters, surveys the elegant surroundings.

VICTORIA
When did we move?

TODDY
During dress rehearsal.

VICTORIA
What if I flopped?

TODDY
We'd have ordered a sumptuous meal, charged it to room service, drunk the champagne, compliments of the management...

VICTORIA
And jumped out of the window!

She exits into the bedroom.

TODDY
That's why I chose a three star hotel and specifically requested accommodations above the third floor.

88 INT. BEDROOM - NIGHT 88

Victoria checks the big comfortable bed, and the closet filled with his and her clothes. Toddy enters with the champagne.

TODDY
The bathroom is a religious experience.

He hands her a glass and she heads for the bathroom.

VICTORIA
When can we afford another bedroom?

TODDY
Once we're sure you're not just a flash in the pan.

She enters the bathroom.

(CONTINUED)

88 CONTINUED: 88

VICTORIA'S VOICE
My God!

TODDY
Besides, one bedroom, one bed, promotes the illusion that we are lovers.

Victoria enters from the bathroom.

VICTORIA
Well, if for some reason we decide we'd rather sleep apart, there's more than enough room for one of us in the tub.

TODDY
And if we have a guest for the night, he can stretch out in the bidet.

89 INT. KING'S BEDROOM - NIGHT 89

Norma climbs into the bed, picks up a copy of Vogue and a Swiss chocolate from the nightstand. After a moment:

NORMA
Hey!

90 INT. KING'S SUITE - NIGHT 90

King sits on the sofa, smoking a cigar, thinking.

NORMA'S VOICE
You comin' to bed?

King considers the question, sighs and gets to his feet.

NORMA'S VOICE
(continuing)
King?

He crosses, snuffs out his cigar.

NORMA'S VOICE
(continuing)
Pookey?

He looks out of the window and freezes.

(CONTINUED)

90 CONTINUED: 90

Framed in a window across the way are Victoria and Toddy. King quickly switches off the lights, returns to the window: he watches Toddy and Victoria toast each other, then hug and kiss.

91 THE BEDROOM DOOR 91

Norma appears.

NORMA
I'm horny!

King whips around, stalks Norma, sweeps her into his arms and charges into the bedroom.

NORMA
(continuing)
Jesus!

92 INT. VICTORIA AND TODDY'S BEDROOM - NIGHT 92

Victoria and Toddy are in bed, drinking champagne, and harmonizing. The conclusion of the song is acknowledged by a loud POUNDING on the wall.

VICTORIA
Obviously a music lover.

TODDY
I dare you to hit a high 'C'.

VICTORIA
I will if you will.

TODDY
If I could, I would be the star, and you would still be trying to swap your virtue for a meatball.

VICTORIA
Speaking of meatballs, whatever happened about my delinquent hotel bill?

TODDY
I told the disreputable manager that I was an official from the ministry of health and ordered him to immediately fumigate your room and burn all your clothes.

(CONTINUED)

92 CONTINUED: 92

VICTORIA
In God's name, why?

TODDY
His very words.

VICTORIA
And your very answer?

TODDY
That you had died of the plague.

Victoria giggles.

TODDY
(continuing)
He complied with the order post haste.

VICTORIA
I'll bet he did.

TODDY
He even offered me a substantial bribe to hide the fact that you had ever been a guest at the hotel.

VICTORIA
A bribe which you accepted, of course.

TODDY
Of course. My lips are sealed.

VICTORIA
(toasts)
So much for the late Victoria Grant.

TODDY
(toasts)
Long live Count Victor Grazinski.

They drink.

VICTORIA
Were you serious about King Marchan?

TODDY
Were <u>you</u>?

(CONTINUED)

92 CONTINUED: (2) 92

VICTORIA
I asked you first.

TODDY
That's an infantile evasion.

VICTORIA
I find him extremely attractive.

TODDY
Check.

VICTORIA
I wouldn't mind having an affair with him.

TODDY
I'll buy that.

VICTORIA
(sighs)
Pretending to be a man has its disadvantages.

TODDY
My dear Count -- you just said a mouthful!

They turn out the lights.

93 INT. KING'S BEDROOM - NIGHT 93

They turn on the lights. Norma is disheveled. King is unglued.

NORMA
Pookey.

He has never hated the pet name more than at this moment.

NORMA
(continuing)
It's no big deal.

King would rather not discuss it.

NORMA
(continuing)
It happens to everyone. Men, I mean.
(MORE)

(CONTINUED)

93 CONTINUED: 93

NORMA (CONT'D)
We're lucky. Women, I mean. We can fake it if we have to.

King looks at her. He dares not speak.

NORMA
(continuing)
Oh, don't get me wrong. I never have with you... faked it: I mean, with you it's like, pow, pow, pow...

He can't stand her.

NORMA
(continuing)
Pow! Like the Fourth of July: Every time! Just because tonight you couldn't get it... up till now it's been grand, Pookey, really grand!

Pookey would like to kill her.

NORMA
(continuing)
And if there's one thing I know for sure, you can't let it get you, you should excuse the expression, down. You can't worry about it. You got to put it out of your mind.

He puts on his robe, gets out of bed.

NORMA
(continuing)
The more you think about it, the more you worry...

He crosses to the bathroom.

NORMA
(continuing)
The more you worry, the more you think about it...

He exits into the bathroom.

(CONTINUED)

93 CONTINUED: (2) 93

NORMA
(continuing)
Worry, think, think, worry. It gets like a vicious circle and before you know it... you're impotent.

King enters with a bar of soap, crosses, grabs her and midst struggles and screams, begins washing her mouth out. Squash takes the door off its hinges as he charges into the room. Norma breaks free and retreats, spewing foamy expletives and throwing anything lethal that isn't nailed down.

94 INT. PARIS TRAIN STATION - NIGHT 94

Hell hath no fury like Norma scorned. Eyes blazing, swathed in mink, she marches her way to the first class cars while Squash and complaining porters struggle to keep up. She boards the Boat Train and Squash begins walking back toward the station. Over his shoulder we see Norma marching through the cars toward the end of the train. The train begins to move and Norma marches through the observation car out onto the observation platform where she throws open her mink coat disclosing that she has nothing on underneath.

NORMA
(yells)
You haven't seen the last of me!

95 INT. PARIS NIGHTCLUB - NIGHT 95

Victoria onstage doing her act.

96 KING AND SQUASH 96

watching from their table.

97 BACKSTAGE 97

Toddy watches from the wings. A handsome, young chorus boy, adoring eyes glued on Victoria, clutching a bouquet of flowers, stands nearby. The boy becomes aware of Toddy watching, blushes. Toddy smiles reassuringly, indicates Victoria as if to say "he's good, isn't he?"

(CONTINUED)

97 CONTINUED: 97

The chorus boy replies with a gesture of near worship. Toddy nods understandingly, then has a somewhat sad, philosophical sigh.

98 VICTORIA 98

concludes the performance and acknowledges the applause of the audience.

99 KING 99

applauding, watching Victoria intently.

100 VICTORIA 100

bowing. The chorus boy runs onto the stage, hands her the bouquet and runs off. Victoria takes another bow, then removes her wig. Bravos, cheers and whistles.

101 KING AND SQUASH 101

get up and walk out.

102 VICTORIA 102

bowing, watching King's exit.

103 INT. HOTEL LOBBY - NIGHT 103

King and Squash enter and cross to the desk. As the Concierge hands Squash the key, King hands a folded note to the Concierge.

KING
Would you see that Count Grazinski gets this, please.

CONCIERGE
Of course, Mister Marchan.

King watches as the Concierge puts the note into:

104 INSERT - MAILBOX 104

Room number 832.

105 INT. KING'S SUITE - NIGHT 105

King and Squash enter. King heads for his bedroom.

KING
I'm going to turn in.

SQUASH
I'm sorry about the...

KING
Forget it.

He exits into his bedroom. Squash flops on the sofa, begins thumbing through Vogue. King steps out of the bedroom, stops as he sees Squash.

KING
(continuing)
What's the matter?

SQUASH
What do you mean?

KING
(crossing)
Aren't you going to hit the sack?

SQUASH
I feel like I'm havin' an anxiety attack.

KING
(pouring a glass of soda)
Then get some sleep! I may get up early and take a run around the park.

SQUASH
It's snowin'!

King just stares. Squash gets the point, gets up, fakes a yawn and heads for his bedroom.

SQUASH
(continuing)
Good night.

Squash exits. King picks up the phone.

KING
Housekeeper, please.
(MORE)

(CONTINUED)

105 CONTINUED: 105

KING (CONT'D)
(he looks across at
Victoria's window)
Hello, this is Mr. Todd in Suite
832. Would you send a maid with
more towels, please. Thank you.

He hangs up, crosses silently to the front door and exits. Squash peeks out of his room. The coast is clear. He crosses quickly, retrieves the Vogue and hurries back into his room.

106 INT. HOTEL HALLWAY - NIGHT 106

The Chambermaid carrying towels, comes around a corner. King comes around the corner behind her. The Chambermaid knocks on Victoria's door, glances at King as he stops at the door across the hall, takes out a key. The maid takes out her key, unlocks Victoria's door, enters. King jumps across the hall, catches Victoria's door inches before it closes.

107 INT. VICTORIA AND TODDY'S BEDROOM SUITE - NIGHT 107

As the Chambermaid enters, in b.g. we see King enter the living room.

108 INT. BATHROOM - NIGHT 108

The Chambermaid enters, stops short as she sees that there are plenty of towels. She shrugs, leaves the extra towels and exits.

109 INT. LIVING ROOM - NIGHT 109

The Chambermaid exits the bedroom. King peeks around the bedroom doorway as the Chambermaid crosses the living room, stops midway.

110 INT. BEDROOM - NIGHT 110

King ducks back as the Chambermaid turns, crosses, takes a quick nip from the brandy bottle, and exits. King checks to make sure that the coast is clear and begins the search that he hopes will prove Victoria to be a man.

111 INT. KING'S SUITE - NIGHT 111

The PHONE RINGS AND RINGS. Squash enters, crosses, lifts the receiver.

SQUASH
Hello.

112 EXT. FRENCH PORT - NIGHT 112

Passengers boarding an ocean liner. Norma on a pay phone in f.g.

NORMA
Let me talk to him.

113 INT. KING'S SUITE - NIGHT 113

Squash on the phone.

SQUASH
He's asleep. Why don't you send him a telegram?

114 EXT. FRENCH PORT - NIGHT 114

Norma on the pay phone.

NORMA
Because they wouldn't let me say, no good, dirty, lousy, rotten, son of a...

"Bitch" is drowned out by the BLAST OF THE SHIP'S WHISTLE.

115 INT. KING'S SUITE - NIGHT 115

Squash hangs up, turns to go back to his room, when through the window he sees King across the way framed in Victoria's window. King turns and sees Squash, gives a little wave. Squash gives a little wave back and King disappears from the window. Squash considers what he has just seen, crosses and knocks on King's bedroom door.

SQUASH
Boss?

(CONTINUED)

115 CONTINUED: 115

Receiving no answer, Squash decides it's worth a look and opens the door, peeks in. Satisfied, he returns to the phone, lifts the receiver.

SQUASH
(continuing)
Hello, this is Mr. Bernstein. What room is Count Grazinski in? You're not supposed to give it out? Well, would it change your mind if I come down and break your face and ask you again... Thank you.

116 INT. VICTORIA AND TODDY'S BEDROOM - NIGHT 116

King finishes searching the bureau drawers, then enters the:

117 BATHROOM 117

King opens a wardrobe door, closes it, makes the next door pop open. He closes that door and crosses to the double sink, opens the medicine cabinets. Nothing unusual. He pulls out a short drawer that comes all the way out and spills its contents. Bottle of hair dye smashes on the tile floor. King grabs some towels and begins moping up the mess. The dye is staining the tile so he wets the towel and the dye runs all over the sink.

118 EXT. HOTEL ENTRANCE - NIGHT 118

Victoria and Toddy arrive, get out of Cassell's Rolls.

119 INT. HOTEL HALLWAY - NIGHT 119

Squash emerges from the elevator, walks to Victoria's door and rings the bell.

120 INT. VICTORIA AND TODDY'S BATHROOM - NIGHT 120

King reacts to the BELL, throws a half a dozen wet, stained towels out of the window.

121 EXT. HOTEL - NIGHT 121

The towels land on a GENDARME.

122 INT. HOTEL HALLWAY - NIGHT 122

Squash easily picks the lock and enters the suite. Toddy and Victoria emerge from the elevator. Victoria looks at King's note.

VICTORIA
The Concierge said it was from King Marchan, but it's blank!

123 INT. VICTORIA AND TODDY'S SUITE - NIGHT 123

Squash looks around, hears the front DOOR BEING OPENED and dashes into the:

124 BEDROOM 124

Victoria and Toddy enter in b.g. and head for the bedroom. Squash dives under the bed. He is so big that the bed is lifted an inch or two off the floor. Victoria and Toddy enter the bedroom.

VICTORIA
Oh good... I just want to soak in a hot bath.

She exits into the:

125 BATHROOM 125

Victoria runs the tub water. King has seemingly disappeared. Victoria crosses to the wardrobe, opens a door, takes out a robe, closes the door and turns as the next door swings open, revealing King. Victoria undresses as King watches in the b.g. King reaches out and slowly pulls the door shut. It SQUEAKS. Victoria reacts, turns. Fortunately, she doesn't see King's fingers holding the door closed. King watches through the crack in the door as Victoria crosses to the tub.

126 VICTORIA 126

as seen through the crack in the door. She gets into the tub. She is obviously not a man.

127 KING 127

as seen through the crack in the door. He is smiling.

128 BEDROOM 128

Toddy in his silk pajamas, crosses to the bed.

VICTORIA'S VOICE
Toddy... I don't know why, but we only have a few towels.

TODDY
I'll call the housekeeper.

He picks up the phone, sits on the bed. It tips slightly.

129 UNDER THE BED 129

If Squash could make a comment, it would be an "Oh shit!"

TODDY'S VOICE
Housekeeper, please...

130 TODDY 130

on the phone. He starts to look under the bed but the housekeeper answers.

TODDY
Oh, hello, this is Mr. Todd in Suite 832 -- we seem to be short on towels.
(listens)
Really, well, she obviously didn't bring them. Thank you.

He hangs up and is about to check the bed again but the DOORBELL RINGS. As he goes to answer it, Squash scrambles out from under the bed and ducks through the French doors and out on the small balcony.

131 BATHROOM 131

Victoria closes her eyes and relaxes in the hot water. King slips out of the wardrobe and crawls toward the bedroom door.

132 LIVING ROOM 132

As Toddy reaches the door, we see King crawl out of the bathroom and under the bed. Toddy opens the door revealing the hotel Manager and the Gendarme with the wet, stained towels.

MANAGER
I'm sorry, Mister Todd, but this officer claims these towels were thrown out of your window.

TODDY
How baroque.

133 EXT. VICTORIA AND TODDY'S BALCONY - NIGHT 133

It is snowing heavily and Squash is doing what he can to keep from freezing to death.

134 INT. VICTORIA AND TODDY'S BATHROOM - NIGHT 134

Victoria almost asleep in the tub. There is a KNOCK at the door.

TODDY'S VOICE
Victor, there's a policeman out here.

Victoria is instantly alert.

TODDY'S VOICE
(continuing)
Would you mind slipping into something and joining us?

Victoria grabs her robe.

135 BEDROOM 135

Under the bed, King listens and watches Toddy's slippered feet walk back into the living room.

TODDY'S VOICE
I want you to know that I consider this a gross invasion of our privacy.

MANAGER'S VOICE
Mr. Todd, the officer threatened...

(CONTINUED)

135 CONTINUED: 135

TODDY'S VOICE
To even suggest that I or the Count would throw bath towels out of a window...

King watches Victoria's feet come out of the bathroom and walk into the living room.

136 LIVING ROOM 136

as Victoria enters.

MANAGER
My sincerest apologies...

TODDY
It seems we're suspected of throwing towels out of the bathroom window...

GENDARME
I did not specify any particular window.

MANAGER
Since towels are kept in the bathroom, it is natural that Mr. Todd would assume...

GENDARME
I deal with fact, sir, not assumption...
(indicates the towels)
These are fact!

TODDY
There is also the fact that you <u>assume</u> that those towels were <u>thrown</u> out of this apartment.

GENDARME
I believe that assumption to be a fact.

(CONTINUED)

136 CONTINUED: 136

VICTORIA
You actually think that we threw those towels out of our window?

GENDARME
I think that someone threw these towels out of your window.

TODDY
Well, unless you can prove that, I intend to call my lawyer and instruct him to file suit immediately against you, your superiors, and the management of this hotel.

No one pays any attention to the maid who enters with an arm full of towels and walks into the bedroom.

MANAGER
Officer, I must insist that you either prove your allegations or...

GENDARME
How many towels does the hotel supply daily to this suite?

MANAGER
Four bath and four face.

GENDARME
I have here:
(counting)
Three bath and four face. Shall we check how many are left in the bathroom?

As he heads for the bathroom, Victoria, Toddy, and the Manager are close on his heels.

VICTORIA
Wait a minute. You can't go in there without a warrant.

(CONTINUED)

136 CONTINUED: (2) 136

TODDY
It's in direct violation of
our constitutional rights...

As they squeeze through the door into the bedroom, the maid squeezes out into the living room.

137 BEDROOM 137

The Gendarme leads the way into the bathroom.

VICTORIA
What if we're missing a few
towels. That's not proof that
we threw them out the window.

TODDY
I protest. Some places are
sacrosanct. A man's bathroom
is his...

138 BATHROOM 138

The group is looking O.S. Victoria and Toddy are agape.

TODDY
(stunned)
... Castle!

CAMERA PANS to take in the four bath and four face towels left by the maid.

139 BEDROOM 139

King crawls out from under the bed and makes a hurried exit. Looking like the abominable snowman, Squash steps in from the balcony, then quickly steps back out as the Gendarme leads the way out of the bathroom.

(CONTINUED)

139 CONTINUED: 139

MANAGER
Well, I think Count Grazinski and Mr. Todd deserve an immediate apology.

GENDARME
(grudgingly)
They have it!

The Gendarme and the Manager exit. Victoria and Toddy duck back into the bathroom. Squash enters from the balcony, hurries into the:

140 LIVING ROOM 140

Squash crosses, freezes as he looks out of the window and sees King across the way framed in their suite window. King gives a little wave.

141 BEDROOM 141

Toddy and Victoria come out of the bathroom.

VICTORIA
But where the hell did those towels come from?

TODDY
Would it sound chauvinistic if I suggested, 'The Good Fairy'?

142 INT. NIGHTCLUB - NIGHT 142

An act is performing onstage.

143 INT. VICTORIA'S DRESSING ROOM - NIGHT 143

Toddy is helping Victoria fasten her gown.

(CONTINUED)

143 CONTINUED: 143

VICTORIA
Even when I was a second-rate soprano I had a maid.

TODDY
A maid who could swear you were a second-rate soprano, not a first-class imposter.

VICTORIA
You trust my dressmaker!

TODDY
And he trusts me not to reveal certain things that would be very embarrassing to his wife and six children.

VICTORIA
You should be ashamed of yourself!

TODDY
Shame is an unhappy emotion invented by pietists in order to exploit the human race.

VICTORIA
Who said that?

TODDY
I said that.

VICTORIA
You don't believe in shame?

TODDY
I believe in happiness!

There is a KNOCK at the door.

CASSELL
It's Andre.

Toddy unlocks the door and Andre, beaming, lumbers into the room.

CASSELL
(continuing)
Full house.

VICTORIA
It's getting to be monotonous.

(CONTINUED)

143 CONTINUED: (2) 143

TODDY
You look like the cat that ate the aviary.

CASSELL
King Marchan has offered me a fortune for Victor to appear at his club.

TODDY
Could you be more specific with your nouns.

CASSELL
Ten thousand dollars a week!

TODDY
That's not a noun, that's a fortune!

CASSELL
He wants to have dinner after the show.

TODDY
(to Victoria)
Think you can make it?

VICTORIA
I think so.

CASSELL
I'll tell him.
(he nearly skips out of the dressing room)
Ten thousand a week -- ten week guarantee -- we're on our way.

Toddy closes the door, locks it, and turns to Victoria who is looking herself over in the mirror. She begins to hum.

TODDY
I know what you're thinking and you should be ashamed of yourself.

144 INT. ELEGANT RESTAURANT - NIGHT 144

King hosting Victoria, Toddy, and Cassell. Squash is seated alone at a nearby table.

(CONTINUED)

144 CONTINUED: 144

TODDY
(raising his glass)
To our gracious host. Prosperity and a long life.

CASSELL
Here, here.

Victoria, Toddy and Cassell drink.

KING
To the Count's opening night in New York.

CASSELL
To his closing night -- may it never come.

They all drink.

TODDY
Do you mind if I ask you a personal question, Mr. Marchan?

VICTORIA
He will whether you mind or not.

KING
I worry more about answers than questions.

TODDY
It's rather obvious that Mr. Bernstein is on hand to insure that long life I just wished for you.

KING
That's not a question!

TODDY
Why is he sitting way over there?

KING
Would you believe me if I said he prefers to eat alone?

TODDY
Not entirely.

KING
Well it's partly true. Actually, he's very insecure and shy.

(CONTINUED)

144 CONTINUED: (2) 144

TODDY
Aw, poor baby.

KING
But there's a more practical consideration for sitting where he is.

TODDY
Strategic?

KING
Exactly.

TODDY
A broader field of vision and a clearer field of fire.

KING
You must have been in the army.

TODDY
In the army. Yes, that's one way of putting it.
(rises)
Would you mind if I joined him. He looks so lonely.

KING
I don't mind.

TODDY
I promise not to inhibit his field of fire.

Toddy crosses to Squash.

CASSELL
Incorrigible.

KING
How long have you two known each other?

VICTORIA
Oh, a long time.

KING
May I ask you a personal question?

VICTORIA
A clever man once said, 'It's not the questions I worry about'...

(CONTINUED)

144 CONTINUED: (3) 144

KING
What's the attraction?

VICTORIA
You mean, what does he see in me?

KING
You know what I mean!

VICTORIA
Would you believe me if I said that we were in love?

KING
No.

VICTORIA
Because homosexuality is unnatural and a sin?

KING
According to whom?

VICTORIA
Pious clergymen and terrified heterosexuals.

KING
Oh them.

VICTORIA
You're smiling and I don't really believe it.

KING
You're not smiling and you should be.

CASSELL
(rising)
I think it's time I washed my hands.

He exits.

KING
Ever get the feeling that you're a sinking ship?

VICTORIA
(smiles)
Constantly.

(CONTINUED)

144 CONTINUED: (4) 144

KING
That's better. You light up when you smile.

VICTORIA
That's an unusual thing to say.

KING
How do you mean?

VICTORIA
I mean one man to another.

Squash guffaws at something Toddy says.

VICTORIA
(continuing)
It seems Toddy and Mr. Bernstein have found something in common.

KING
Cassell was telling me that Mr. Todd used to be a headliner at Chez Lui'.

VICTORIA
You know Chez Lui'?

KING
No. But I thought later we might drop in and you can educate me.

VICTORIA
I have the feeling that educating you would be about as redundant as teaching a lion to like red meat.

KING
(offers her a cigar)
Have a cigar?

She considers, takes it. He hands her his cigar cutter but it's obvious that she's not sure how to use it. He takes her cigar, cuts it for her then offers her a light. He watches as she puffs and coughs.

VICTORIA
Why aren't <u>you</u> having a cigar?

KING
I don't smoke!

She chokes. He hands her a glass of water.

(CONTINUED)

144 CONTINUED: (5) 144

KING
(continuing)
Here.

VICTORIA
(squeaks)
Thanks.

She sticks the cigar in the glass of water.

145 INT. CHEZ LUI' - NIGHT 145

The late show is in progress as our group enters. As the headwaiter shows them to a table, customers begin to applaud Victor and call out his name. Labisse embraces Toddy and greets the others.

146 THE FLOOR SHOW 146

Some of the dancers wave to Toddy.

147 TODDY'S TABLE 147

Toddy blows a kiss to the dancer. A waiter enters with a bottle of champagne. It is the same waiter previously established at the Left Bank Restaurant in the cockroach sequence. He leans between Toddy and Victoria, offering the bottle to Toddy for approval. Toddy looks at the bottle but not at the waiter so the waiter does not get a good look at Toddy's face. Victoria recognizes the waiter and turns quickly away, engages King in conversation. The waiter straightens, begins opening the champagne.

148 THE FLOOR SHOW 148

concludes. Applause, cheers. Labisse steps in the spotlight asks for quiet.

LABISSE
My friends, tonight I am especially happy and honored to have with us one of the great entertainers of our time... The Toast of Paris...
(indicates Victor's table)
Victor!

Applause, cheers. The spotlight picks out:

149 TODDY'S TABLE 149

Being careful not to let the waiter get a good look at her face, Victoria takes a bow. The waiter pops the champagne cork and Victoria jumps, sits down.

150 LABISSE 150

asks for quiet again.

LABISSE
Perhaps Victor would honor us with a song.

Applause, cheers.

151 TODDY'S TABLE 151

Victoria indicates that she doesn't want to sing. People are on their feet, applauding, pleading. Toddy indicates that she should. Victoria makes signals about the waiter but Toddy doesn't understand, takes Victoria's hand, rises and finds himself face to face with the waiter. For a second the two men stare at each other. Victoria is on her feet, leading Toddy toward the piano. The waiter frowns. He's sure he's seen Toddy before, but where?

152 VICTORIA AND TODDY 152

cross to the piano, discuss what she will sing. Toddy sits at the piano and plays an intro. (NOTE: This should be a sophisticated fun song that develops into a duet.)

153 KING 153

watching, amused and entertained.

154 ENTRANCE 154

Richard, the Cosmetic President, the deviant husband, the actress, her new athletic-looking boyfriend and two other young men enter and react to the unexpected entertainment.

155 VICTORIA AND TODDY 155

unaware of the new arrivals.

156 VICTORIA 156

singing.

157 LABISSE 157

obviously entertained but something about Victor bothers him.

158 TODDY 158

playing, singing.

159 WAITER 159

watching, frowning.

160 VICTORIA AND TODDY 160

harmonizing.

RICHARD'S VOICE
Well what are we doing? Are we just supposed to stand here?

Victoria and Toddy react.

161 RICHARD AND PARTY 161

People "shush" Richard as the President berates her husband.

PRESIDENT
Did you reserve a table?

DEVIANT HUSBAND
Of course.

RICHARD
Well, let's sit down.

During this exchange, the Headwaiter enters hurriedly and signals a plea for silence.

RICHARD
(continuing)
Show us to our table, Henri...

(CONTINUED)

161 CONTINUED: 161

HEADWAITER
(whispers)
Sir, it is Victor...

RICHARD
I don't care if it's Noel 'fucking' Coward!

Loud "shushes" and several "quiets." The Headwaiter starts to lead them around the perimeter of the room.

HEADWAITER
(hisses)
This way.

RICHARD
This way!

He leads her troupe across the floor. Enraged patrons "BOO" and yell insults.

PRESIDENT
(with her nose in the air)
Piss off!

As Richard passes the piano, Toddy sticks out his foot and trips him. As Richard crashes to the floor, people cheer and applaud. The President leaps on Toddy. Victoria grabs the President by her hair.

162 TODDY'S TABLE 162

King stands. The waiter points.

WAITER
Cockroach!

Squash leaps from his chair, bowls over the waiter. King goes after Squash.

163 AT THE PIANO 163

The deviant husband grabs Victoria who pulls the wig off the President's bald head. Toddy grabs the President. Richard grabs Toddy.

164 LABISSE 164

wringing his hands.

(CONTINUED)

164 CONTINUED: 164

LABISSE
(hysterically)
Stop it! Stop it!

165 BACK AT THE PIANO 165

Toddy slugs Richard. The boyfriend slugs Toddy. Victoria slugs the boyfriend. The two young men jump on Victoria. Squash arrives and tosses the two young men in the audience. The President who has somehow ended up on top of the piano leaps on Squash. King arrives, grabs Victoria who nails him with a left hook. She looks horrified, goes after him. By now, half the audience and most of the help have joined the brawl.

166 EXT. CHEZ LUI' - NIGHT 166

A police riot wagon, SIREN WAILING, comes down the street.

167 INT. CHEZ LUI' - NIGHT 167

Bedlam. Police pour in.

168 KING 168

grabs Victoria and with Squash running interference, drags her toward the door. While four gendarmes try to subdue the giant bodyguard, Victoria and King make their escape.

169 EXT. CHEZ LUI' - NIGHT 169

King and Victoria emerge, run down the sidewalk. Squash charges out of the club as a police car comes down the street and King and Victoria duck into an alley. Squash beats a hasty retreat as the police car pulls up to the curb.

170 INT. ALLEY - NIGHT 170

King and Victoria move into the shadows as people run by.

(CONTINUED)

170 CONTINUED: 170

VICTORIA
(winded)
Why is it I always seem to end up in the alleys?

He looks at her. She looks at him. MANCINI STRINGS SNEAK IN.

VICTORIA
(continuing)
What's wrong?

KING
I don't care if you are a man.

He kisses her. The STRINGS BLOOM. As the lovers part:

VICTORIA
(more winded)
I'm not a man.

KING
I still don't care.

He kisses her again. It's the WHOLE ORCHESTRA NOW.

171 EXT. CHEZ LUI' - NIGHT 171

A howling, threatening President; Cassell with a black-eye, protesting his innocence; a semi-conscious Richard, assisted by the disheveled actress and her limping boy-friend; Labisse, weeping and pleading; the waiter holding his bloody nose and trying to explain about the cockroach; the deviant husband in tatters supported by the rest of his party; and other brawlers; are herded into the riot wagon.

172 INT. KING'S LIVING ROOM SUITE - NIGHT 172

Dark, silent. Squash enters, stands for a moment looking at King's door. No light, no sound. He crosses to his bedroom, freezes as he hears King CRY OUT in what Squash interprets as mortal pain but what is in fact, just the opposite. Like an avenging bull Squash charges King's bedroom door, tears it off its hinges.

173 KING'S BEDROOM 173

Squash scrambles to his feet, stands gawking at King and Victoria gawking back from the bed.

(CONTINUED)

173 CONTINUED: 173

SQUASH
Uh... I thought you were... uh ... but I guess you weren't.
(backing out of the room)
Sorry.

174 LIVING ROOM 174

In a daze, Squash crosses, enters his bedroom. King, tying his silk robe, enters, crosses, knocks.

KING
Squash.

Sheepishly, Squash emerges from the bedroom.

KING
(continuing)
Look, I know what you're thinking.

SQUASH
(begins to cry)
No, you don't. In one fell swoop you've changed my whole life.

KING
It wasn't that kind of swoop.

SQUASH
Listen, if a guy like you has got the guts to come out of the closet, so can I!

King's jaw drops like a trapdoor.

175 INT. KING'S BEDROOM SUITE - NIGHT 175

Victoria watches as King, dazed, enters and sits on the bed. Silence, then:

VICTORIA
What's wrong?

KING
Hm? Oh, nothing. I'm just finding this trip to Paris a little more bizarre than usual.

VICTORIA
Thanks.

(CONTINUED)

175 CONTINUED: 175

KING
Oh not you! Not you!

VICTORIA
Why not me? A woman pretending to be a man pretending to be...

KING
Well now you can stop pretending.

VICTORIA
What's the alternative?

KING
Be yourself.

VICTORIA
And what's that?

KING
What do you mean? You're a woman in love with a man!

VICTORIA
Yes.

KING
Are we communicating?

VICTORIA
A woman in love with a man, but you didn't finish.

KING
Okay, what's the finish?

VICTORIA
Pretending to be a man pretending to be a...

KING
I said you can stop pretending.

VICTORIA
I don't think I want to stop. I'm a success. I'm a big star.

KING
Oh, that!

VICTORIA
And something much more. For the first time in my life I feel... emancipated.

(CONTINUED)

175 CONTINUED: (2) 175

KING
Emancipated?

VICTORIA
I'm my own man, so to speak. You should be able to relate to that.

KING
I have to be honest with you... right now I'm having a tough time relating to anything.

VICTORIA
If we're going to have any future, it's important that you understand.

KING
I want to understand.

VICTORIA
We say we love each other?

KING
Right.

VICTORIA
You think it would be fair for me to ask you to give up <u>your</u> job?

KING
It would be ridiculous.

VICTORIA
But you expect me to give up mine.

KING
Wait a minute. I didn't <u>ask</u> you to give up your job.

VICTORIA
But you expect it.

KING
No. I thought you'd just naturally give it up... even if I didn't expect it.

VICTORIA
I didn't think you'd give up yours.

KING
There's a difference, for Christ sake.

(CONTINUED)

175 CONTINUED: (3) 175

VICTORIA
Right, but there shouldn't be!

KING
Look, I'm not pretending to be somebody else. What if the shoe was on the other foot? What if you were the man and I was a woman pretending to be a man?

VICTORIA
I think it would depend a whole lot on why you were pretending.

KING
Now come on, Victoria. You want me to understand, well it's just as important that you understand.

VICTORIA
Certainly.

KING
Love is a two way street!
(pause)
Jesus, why did I say that?

VICTORIA
Jesus, I don't know, but what's your point?

KING
You said if we're going to have a future. What do you mean by <u>future</u>? Live together?

VICTORIA
Possibly.

KING
Sleep together?

VICTORIA
Hopefully.

KING
While you keep on working?

VICTORIA
Yes.

(CONTINUED)

175 CONTINUED: (4) 175

KING
Pretending to be a man?

VICTORIA
If I didn't, I wouldn't have a job.

KING
And while we're living, sleeping together. What's everybody going to think?

VICTORIA
About what?

KING
About me!

VICTORIA
I guess that they're going to think that you're living and sleeping with a man.

KING
And how do you feel about that?

VICTORIA
They're going to think the same thing about me.

KING
You're a woman!

VICTORIA
They don't know that!

KING
But you do!

VICTORIA
And you know you're a man! I don't see the difference.

KING
We'll be living a God damned lie!

VICTORIA
I don't think that's what's really bothering you.

KING
If you think I'm worried about everyone thinking I'm a fag... you're right!

(CONTINUED)

175 CONTINUED: (5) 175

VICTORIA
So, we've got a problem.

KING
I guess we have.

VICTORIA
(putting on a hotel robe)
Well, maybe it's for the best.

KING
That's as bad as 'love is a two way street.'

VICTORIA
(getting out of bed)
What it lacks in originality, it makes up for in prophecy. Sooner or later I'd probably ask you to stop being a gangster because I was worried about everyone thinking I was your moll.

KING
I'm not a gangster.

VICTORIA
Just a businessman with a bodyguard.

KING
A businessman who does business with gangsters better have a bodyguard or he's out of business.

VICTORIA
A businessman doing business with gangsters and claiming he's not a gangster sounds a lot like the kind of act I do. I think we're both pretenders and I guess that's not a very good basis for a relationship.

She kisses him.

VICTORIA
(continuing)
But it was sure fun while it lasted.

She exits into the bathroom, leaving him sitting thoughtfully on the bed.

176 INT. VICTORIA AND TODDY'S BEDROOM SUITE - NIGHT 176

Victoria enters the living room, crosses, enters the bedroom. As she crosses to the bathroom, she's so preoccupied she is not conscious of Squash sitting in the bed next to Toddy.

TODDY
Have a nice evening?

VICTORIA
Up to a point.

She exits into the bathroom.

VICTORIA'S VOICE
(continuing)
What happened to you?

TODDY
Oh, nothing much.

Victoria slowly reappears in the doorway.

TODDY
(continuing)
We were all arrested and Andre called his lawyer who bailed us out. You remember, Mr. Bernstein?

SQUASH
Count Grazinski.

VICTORIA
Mr. Bernstein.

Toddy chuckles.

177 EXT. THE BOIS - DAY 177

A freezing winter morning. The limo follows King and Squash as they jog along the road.

KING
You know we'll be gone three weeks, Friday.
(pause)
That's too long. I should be getting back.
(pause)
There's nothing left to do here anyway. The lawyers can take care of the Grazinski contract.
(MORE)

(CONTINUED)

177 CONTINUED: 177

KING (CONT'D)
(pause)
When does the next boat leave?

SQUASH
Wednesday.
(pause)
Want me to book passage?

A long pause.

KING
Yeah.

He picks up the pace.

178 INT. VICTORIA AND TODDY'S SUITE - DAY 178

Toddy, dressed in his robe, looks at a large photograph of Victor in the morning paper... while the waiter finishes serving breakfast and exits.

TODDY
You made the front page this morning.

Victoria, in her robe, enters from the bedroom. They sit down at the breakfast table.

TODDY
(continuing)
Do you think that Mr. Marchan is gentleman enough to keep your little secret?

VICTORIA
How should I know?

TODDY
Well you're certainly more qualified to judge his character than I am.

VICTORIA
You can't win 'em all, darling.

TODDY
No, but considering what's at stake, I just hope that he's not the type to fuck and tell... darling.

(CONTINUED)

178 CONTINUED: 178

Victoria picks up a half a grapefruit and shoves it in Toddy's face.

179 INT. HEALTH CLUB - DAY 179

Squash, holding the big bag while King punches it like he's in training for a championship fight.

KING
Can I ask you something personal?

SQUASH
Sure.

KING
How long... when did you know...

SQUASH
That I was gay?

King pounds the bag.

SQUASH
(continuing)
Hard to remember when I wasn't.

King stops punching, looks at his big friend.

KING
I know you for fifteen years!

SQUASH
You know a lot of guys, boss. You'd be surprised.

KING
But you were an all-American. I never saw a meaner, rougher, tougher son of a bitch on a football field in all my life.

SQUASH
You don't want people to think you're a fairy, become a mean, rough, tough son of a bitch football player.

KING
And no one ever knew?

SQUASH
Just old 98.

(CONTINUED)

179 CONTINUED: 179

KING
Jesus. All those years.

SQUASH
Yeah. But it's had its compensations.

KING
For instance?

SQUASH
Working for you.

King punches the bag, steps aside and bumps into a man with a COMPANION.

KING
Why don't you watch where you're going?

The man turns to his Companion and asks in French what King just said. The Companion translates and the man replies.

COMPANION
(to King)
He says it was your fault and suggests that you apologize.

KING
He does, huh?

SQUASH
Boss.

KING
(to Squash)
Butt out.
(to the Companion)
Tell him if he wants an apology to put on some gloves and I'll see him in the ring.

The Companion translates and the man replies.

COMPANION
He says give him ten minutes to get ready and he will be delighted to oblige.

The man and his Companion exit.

(CONTINUED)

179 CONTINUED: (2) 179

KING
(to Squash)
He'll be delighted.
(scoffs)
Who the hell does he think he is?

SQUASH
That was Guy Langois, the French middleweight champion.

King looks stunned.

SQUASH
(continuing)
But you've got nothing to worry about.
(confidentially)
He's gay!

180 INT. PARIS NIGHTCLUB - NIGHT 180

Victoria performing on stage. Her eyes sweep:

181 THE AUDIENCE 181

King is nowhere in sight.

182 VICTORIA 182

winding up to a big finish.

183 THE WINGS 183

Toddy glances at the young chorus boy clutching his flowers, eyes riveted on Victoria.

184 THE STAGE 184

Victoria concludes her act by hitting an F above high C then snatches off her wig. The audience goes wild. CAMERA PANS to Labisse sitting alone at a table. By the expression on his face we can see that the F has miraculously restored his memory.

185 VICTORIA 185

bows and exits.

186 THE WINGS 186

Victoria marches past Toddy and the crestfallen chorus boy. Toddy takes the flowers from the boy.

TODDY
(reassuringly)
I'll give them to her with your compliments.

He exits after Victoria.

187 BACKSTAGE HALLWAY 187

Victoria rounds to corner, stops as she sees:

188 SQUASH 188

standing by her dressing room door.

189 VICTORIA 189

joined by Toddy who hands her the flowers. She walks to her dressing room. Squash opens the door for her.

VICTORIA
Thank you, Mr. Bernstein.

She enters:

190 VICTORIA'S DRESSING ROOM 190

King rises from a chair. He has a dandy black eye.

KING
I think we should try living together.

VICTORIA
Your place or mine?

191 INT. CHEZ LUI' - NIGHT 191

Closed. Only a few lights burning. Labisse sits alone in the shadows as a furtive little man named BOVIN, carrying an umbrella, picks his way through the rubble.

BOVIN
Mister Labisse?

LABISSE
Yes.

BOVIN
(presents his business card)
Charles Bovin, private investigator at your service.

Labisse indicates chair. Bovin sits down, folds his arms, crosses his legs, and the chair collapses.

192 INT. KING'S SUITE - BEDROOM - NIGHT 192

Through the window we can see a light snowfall. Paul Whiteman's latest hit record is PLAYING on the RADIO. Victoria and King in bed, relaxing in the afterglow of lovemaking.

VICTORIA
Penny.

KING
(sighs)
I don't know. A lot of things, I guess.

VICTORIA
I want to make a deal. No secrets. No grudge collecting. When something bothers us, we say so.

KING
Okay.

VICTORIA
And we don't plan past tomorrow. We take it one day at a time.

KING
It's a deal.

He kisses her. The building "passion" is punctuated by the "POP" of a champagne cork.

193 INT. VICTORIA AND TODDY'S SUITE - BEDROOM - NIGHT 193

Toddy and Squash sitting in the bed. Toddy pours the champagne.

SQUASH
Knowing the boss, it's not going to be easy.

TODDY
Knowing Victoria, I'm inclined to agree. But then, love is never easy.
(quotes)
Ay me ! For aught that
I could ever read,
Could ever hear by tale
or history ...

SQUASH
The course of true love never did run smooth.

TODDY
You amaze me, Mr. Bernstein.

SQUASH
We did 'Midsummer Night's Dream' in my junior year at college.

TODDY
We did 'Hamlet'.

SQUASH
I bet you were a romantic Hamlet.

TODDY
No. I was a clumsy Ophelia.

They "clink" glasses.

194 INT. PARIS NIGHTCLUB - NIGHT 194

Victoria singing "CRAZY WORLD". She is dressed like a man and she holds a rose.

195 KING AND SQUASH 195

seated at their table.

196 VICTORIA 196

concludes the song, tosses the rose to:

197 AND 198 OMITTED 197 AND 198

199 KING 199

catches the rose and tries not to look embarrassed as the room erupts in LAUGHTER.

200 BOVIN 200

The detective sits alone, unlaughing, eyes zeroed in on Victoria.

201 THRU 205 OMITTED 201 THRU 205

206 EXT. NEW YORK HARBOR - ESTABLISHING SHOT - DAY (STOCK) 206

The H.M.S. Queen Mary passing the Statue of Liberty.

207 EXT. NEW YORK CUSTOMS AREA - DAY 207

Underworld Czar Sal Andratti leads Juke and Clam, his burly bodyguards, to Norma, who is having her baggage inspected by an officious CUSTOMS MAN.

NORMA
Look, you gonna go through everything I got ? The boat could make a couple of round trips by the time you get through all the stuff I got. Sal ! This guy don't give up. I been here for an hour ...

(CONTINUED)

207 CONTINUED: 207

Juke and Clam step up to the Customs Man. Juke hands him a twenty-dollar bill.

JUKE
Congratulations. You just won the Sal Andratti Customs Officer of the Year Award.

CUSTOMS MAN
Sal Andratti?

Juke points a thumb at Sal. The Customs Man quickly signs Norma's customs declaration.

CUSTOMS MAN
(continuing)
Welcome to the U.S.
(as he hurries away)
I'll get a porter!

Juke and Clam start closing the baggage.

NORMA
(to Sal)
You got my telegram.

SAL
Naw, I just love watchin' the boats come in. What's the matter? King shackin' up with another woman?

NORMA
No. Another man.

SAL
Huh?

208 INT. PARIS OPERA HOUSE - NIGHT 208

On stage, Cio-Cio-San is singing her little Japanese heart out.

209 VICTORIA AND KING 209

seated in the audience. To King's embarrassment, Victoria is sobbing her big English heart out.

210 INT. FIGHT STADIUM - NIGHT 210

In the ring, two fighters are beating the living shit out of each other.

211 VICTORIA AND KING 211

seated ringside. While King and the rest of the audience go crazy, Victoria feels sick and covers her eyes.

212 EXT. HOTEL FIRE ESCAPE - NIGHT 212

Lightning and THUNDER as Bovin, carrying his umbrella, climbs up to the landing outside King's window. THROUGH THE WINDOW we can see Victoria and King eating a late supper. It begins to rain and Bovin opens his umbrella.

213 INT. KING'S SUITE - LIVING ROOM - NIGHT 213

King pours the wine. Victoria picks at her food.

KING
Something wrong?

VICTORIA
I guess I'm not very hungry.

KING
You guess?

VICTORIA
All right, I'm not.

KING
(takes her hand)
Come on, what is it?

VICTORIA
We've had dinner in the hotel every night for a week now.

KING
Well, when we go out after the show, you're usually so tired you spend the next day sleeping. This way we go to bed reasonably early and we get to spend a few afternoons together.

VICTORIA
Riding bicycles and sailing.

KING
You told me you liked riding bicycles and sailing.

(CONTINUED)

213 CONTINUED: 213

VICTORIA
I do. But it's more fun when it's not snowing.

KING
What would you rather do ?

VICTORIA
You know what I'd really like to do ? Something we've never done. I'd like to go dancing.

KING
Dancing ?

There is a flash of lightning. Victoria and King do not see it, but the lightning bolt strikes Bovin's umbrella and Bovin, FRAMED IN THE WINDOW, lights up like a Christmas tree.

214 INT. PARIS CLUB - NIGHT 214

ROMANTIC MUSIC. Victoria and King dancing cheek to cheek. She's rhapsodic. He's having trouble. CAMERA PULLS BACK to disclose that we are in a gay club. Men dancing with men. Women with women. Finally it's just too much for King. He tells Victoria he can't handle it and they leave the dance floor, passing a singed Bovin standing at the bar.

215 EXT. PARIS CLUB - NIGHT 215

Squash gets out of the limo as King and Victoria approach.

KING
Take her back to the hotel.
(opens car door)
Go on. I'll see you later.

She gets into the car.

SQUASH
Boss ...

KING
Will you for Christ sake just do what I tell you. I'll be okay. Now go on !

Grudgingly Squash gets into the limo. Victoria looks unhappily at King as the limo pulls away. King watches after the limo, then hails a taxi. As the taxi pulls away, Bovin comes out of the club.

216 EXT. TOUGH PARIS NEIGHBORHOOD - NIGHT 216

King's taxi comes slowly down the narrow, almost deserted street.

217 INT. TAXI - NIGHT 217

King is searching for something in particular. Suddenly, up ahead, a man comes sailing out of a doorway and lands in the gutter.

KING
Stop!

218 EXT. TOUGH PARIS NEIGHBORHOOD BAR - NIGHT 218

A big, ugly bouncer steps out of the bar as King gets out of the taxi. The bouncer tosses a coat and hat to the man lying in the gutter, then watches as King pays the taxi driver and enters the bar.

219 INT. TOUGH PARIS NEIGHBORHOOD BAR - NIGHT 219

A dozen dirty, boozing villains watch King cross the small, run-down, smoke-filled room to the bar.

KING
(to the Bartender)
Milk!

There is a long moment of silence and then the BARTENDER begins to laugh. Soon the whole room is laughing.

BARTENDER
The gentleman wants milk.

A tattooed GORILLA rises from a table and weaves his way to King.

GORILLA
Cow's milk or mother's milk?

KING
How about your sister's?

The Gorilla growls and swings. King blocks the punch and breaks the Gorilla's nose. The Bartender swings a club and King dislocates the Bartender's shoulder. The bouncer steps in and King kicks him in the balls. Two customers rush King. He takes out one of them with a chair but the other nails him with a roundhouse right to the jaw. As King sails through the air he is in his glory.

220 INT. VICTORIA AND TODDY'S SUITE BEDROOM - NIGHT 220

The RADIO PLAYING Mozart. Toddy in bed, reading as Victoria enters.

TODDY
You're early.

VICTORIA
Looks like I'm a bachelor again.

TODDY
It's just as well. Mr. Bernstein was beginning to make a permanent dent in the mattress.

She sits down, puts her head on Toddy's shoulder.

VICTORIA
I'm in love with him and I don't know what to do.

TODDY
Over the mountains and over the waves,
Under the fountains and under the graves;
Under floods that are deepest, which Neptune obey.
Over rocks that are steepest,
Love will find out the way.

VICTORIA
Shakespeare?

TODDY
No, the lady with the big Adam's apple.

She begins to cry. Toddy gives her a handkerchief.

TODDY
(continuing)
Here. I can't stand to see a grown man cry.

221 INT. TOUGH PARIS NEIGHBORHOOD BAR - NIGHT 221

The room is a shambles. King and the other drunken combatants stand at the bar, arms around each other singing lustily. King looks like he has been run over by a freight train, but he is happy.

222 INT. PHOTOGRAPHIC STUDIO - DAY 222

Victoria is posing for a magazine cover.

PHOTOGRAPHER
Hold it.
(snaps the picture)
Now, head down just a touch, and please, Victor, if you could smile...?

Victoria forces a smile.

PHOTOGRAPHER
(continuing)
Oh... maybe we'll forget the smile.

223 CASSELL 223

enters, crosses to Toddy.

CASSELL
I just spoke with King Marchan...

TODDY
Good morning, Andre.

CASSELL
He said that Victoria did not have to appear in New York if he didn't want to.

TODDY
That's very generous.

CASSELL
It's ridiculous! Why wouldn't he want to?

TODDY
There are more things in heaven and earth, Horatio...

CASSELL
Victor doesn't look well!

TODDY
That's because he doesn't feel well!

CASSELL
What's wrong? Is he sick?

(CONTINUED)

223 CONTINUED: 223

TODDY
A little heart trouble.

CASSELL
Oh my God!

TODDY
It's nothing serious. A few nights flat on his back in bed under a specialist and he'll be as good as new.

224 VICTORIA 224

strikes a pose and the Photographer gets ready to shoot.

PHOTOGRAPHER
Victor, darling, do you think you could possibly manage to look a little less funeral?

VICTORIA
Rene, darling... why don't you go suck an egg!

225 INT. HEALTH CLUB STEAM ROOM - DAY 225

Squash helps King, stiff as a board, covered with bruises, through the heavy steam and helps him sit down.

SQUASH
Where doesn't it hurt?

KING
My heels.

SQUASH
You're lucky you didn't break anything.

KING
Listen, I couldn't feel any worse if I'd broken everything!
(he sits down)
Ohhh, my God. Look at me. Have you ever seen so many bruises?

(CONTINUED)

225 CONTINUED: 225

SQUASH
Yeah. On a whole football team.

KING
I feel like I spent the night in a cement mixer.

SQUASH
Was it worth it?

KING
I'll let you know when the swelling goes down.
(he leans back, relaxes)
If the swelling goes down.

The door opens. Sal, Juke and Clam enter, sit down opposite King and Squash.

SAL
Hello, faggot.

KING
(groans)
I knew it was too good to last.

226 INT. VICTORIA AND TODDY'S SUITE - LIVING ROOM - DAY 226

Victoria and Toddy enter and cross to the bedroom.

VICTORIA
I have thought about it, Toddy. For the last two weeks I've spent a great deal of time thinking about it...

They enter:

227 BEDROOM 227

Victoria takes off her overcoat, her jacket.

VICTORIA
... and during the seven hours last night that I couldn't sleep, I thought about it constantly... and I've reached the conclusion that it's just not worth it.

She enters.

228 BATHROOM 228

She takes off her shirt, begins unwrapping her bosom.

VICTORIA
... I am very unhappy in the extreme, and I don't have to be because there is an alternative...
(opens the wardrobe and takes out a robe)
Tonight will be Victor Grazinski's final performance...

She shuts the wardrobe door and the door next to it swings open revealing Bovin hiding in the wardrobe.

VICTORIA
(continuing; putting on the robe)
And, tomorrow I will announce to the world that I am really Victoria Grant...
(crossing back)
... who may one day be lucky enough to celebrate her womanhood as Mrs. King Marchan.

She exits to:

229 BEDROOM 229

Victoria confronts Toddy who is stretched out on the bed.

VICTORIA
(defiantly)
Well?

TODDY
Well, what? You've made up your mind.

VICTORIA
I want your blessing.

The DOORBELL RINGS. Toddy gets off the bed.

TODDY
Can I answer the door first?

He exits.

230 BATHROOM 230

Bovin steps cautiously out of the wardrobe. We see that his hair is singed and he has no eyebrows.

231 LIVING ROOM 231

Toddy opens the door and Squash enters.

SQUASH
I've got a problem.

TODDY
(closing the door)
Join the club.

Victoria enters.

VICTORIA
What's wrong, Mr. Bernstein?

232 BEDROOM 232

Bovin peeks out of the bathroom, crawls quickly under the bed. Victoria leads Squash and Toddy into the room.

SQUASH
Sal put up the money for the club but the mob does not consider homosexuality an acceptable life-style.

Victoria exits into the bathroom.

TODDY
Kill him but mustn't kiss him.

Victoria enters buttoning her shirt.

VICTORIA
Let's go, Mr. Bernstein.

233 INT. KING'S HOTEL SUITE - LIVING ROOM - DAY 233

Sal smokes a cigar while King reads a contract. Juke and Clam stand near the door.

SAL
Your lawyer took a look at it.
Said it was okay.

(CONTINUED)

233 CONTINUED: 233

KING
That's reassuring. How is my lawyer?

SAL
Picture of health.

Norma, carrying a lipstick and a nightgown, enters from the bedroom.

NORMA
Lipstick and a nightgown? You take turns being the girl?

SAL
Hey, that's disgusting. Jesus, King, a guy like you. We grew up together.

KING
Yeah, well, that probably had something to do with it.

Sal rises, crosses and drops a stack of money on the table.

KING
(continuing)
You know my half is worth ten times that much.

SAL
Yeah. Sign the paper.

Squash opens the door. Juke and Clam reach for their guns. Victoria and Toddy enter. King groans as he tries to get up.

VICTORIA
Hello, darling.

She kisses him.

KING
Mm. Not too hard.

VICTORIA
Hi, Sal.

SAL
Who the hell are you?

(CONTINUED)

233 CONTINUED: (2) 233

NORMA
Relax, Sal. This is the Count. And Mr. Toddy.

TODDY
Todd for short.

NORMA
Mr. Todd and the Count were lovers before King showed up.

TODDY
If we get bored we swap.

SAL
That's disgusting!

Victoria takes Norma by the arm.

VICTORIA
Can I talk to you for a second, Norma?

NORMA
No...

Victoria tightens her grip and leads Norma toward the bedroom.

VICTORIA
It's important.

NORMA
(struggles)
I don't care.

VICTORIA
It's going to change your whole life.

NORMA
I don't want to change my...

But Victoria shoves her in the bedroom and shuts the door.

SAL
Hey!

Juke and Clam start to move but Squash has his gun out.

SQUASH
Don't be impetuous.

(CONTINUED)

233 CONTINUED: (3) 233

Juke and Clam freeze.

TODDY
Don't be impetuous?

234 BEDROOM 234

Victoria takes off her coat. Norma retreats.

NORMA
What are you doing?

Victoria begins to unbutton her shirt. Norma's eyes grow as big as saucers.

NORMA
(continuing)
No!

235 LIVING ROOM 235

Squash continues to cover Sal, Juke and Clam.

SAL
What's goin' on in there? You know you guys are in a lot of trouble!

Norma screams, throws open the door.

NORMA
(to King)
She's a woman, you no good, two timing, son of a bitch!

236 INT. PARIS NIGHTCLUB - NIGHT 236

The chorus line performing onstage.

237 BACKSTAGE HALLWAY 237

Cassell, out of breath and worried, hurries to Victoria's dressing room door and knocks.

238 VICTORIA'S DRESSING ROOM 238

Toddy stops buttoning Victoria's dress and opens the door. Cassell enters.

(CONTINUED)

238 CONTINUED: 238

CASSELL
Labisse is on his way here with the police.
(to Victoria)
He claims you're not a man!

239 BACKSTAGE 239

Labisse, the Police Inspector, and two Gendarmes enter and make their way to the hallway where they are confronted by Cassell.

CASSELL
Just a moment.

LABISSE
Stand aside. I know all about your Count Grazinski and once the inspector has exposed the imposter, you will all be arrested for perpetrating a public fraud.

240 THE NIGHTCLUB 240

The chorus line concludes the number and the audience applauds. The M.C. walks onstage.

M.C.
Ladies and Gentlemen -- Once again, The Nightclub is proud to present, the one, the only ... VICTORIA!

The orchestra plays the intro and the curtains part but there is no Victoria.

241 KING'S TABLE 241

King and Squash exchange looks.

242 BACKSTAGE HALLWAY 242

Cassell ushers the Inspector into the dressing room. Labisse starts to follow, but Cassell blocks his path.

LABISSE
Why can't I go in?

(CONTINUED)

242 CONTINUED: 242

CASSELL
It's just been fumigated.

We hear the INTRO MUSIC again and the Stage Manager hurries in.

STAGE MANAGER
Where is he?

LABISSE
He is not a he!

STAGE MANAGER
What?

The door opens and the Inspector steps out.

LABISSE
(triumphantly)
Well?

INSPECTOR
You idiot. That's a man!

LABISSE
It can't be!

INSPECTOR
Well, if it isn't, she's wearing the God damndest disguise I've ever seen!

He walks away with Labisse at his heels.

LABISSE
Wait -- there's something wrong -- it can't be -- I hired a private detective who saw with his own eyes...

They exit. Cassell opens the dressing room door.

CASSELL
Hurry.

243 THE NIGHTCLUB 243

The band plays the intro, the lights dim and the curtains part. There stands Victoria -- or is it.

244 KING'S TABLE 244

Squash and King startled as Victoria joins them.

245 THE STAGE 245

The number begins with Toddy, of course, in full, outrageous drag, replacing Victoria.

246 KING'S TABLE 246

Victoria is smiling; King and Squash are confused to say the least.

247 TODDY 247

dancing and singing his heart out. He has found his calling.

248 CASSELL 248

has found a new client.

249 THE AUDIENCE 249

loving it.

250 TODDY 250

A star is born. We BEGIN OUR END CREDITS AND ROLL THEM THROUGH the conclusion of the number.

251 THE AUDIENCE 251

on its feet, applauding, cheering.

252 TODDY 252

bowing. He accepts a large bouquet of roses, selects one and tosses it.

253 KING'S TABLE 253

Squash catches the rose.

(CONTINUED)

253 CONTINUED: 253

KING
(to Victoria)
I let Sal buy me out anyway.
He took me to the cleaners, but
there's enough for a honeymoon.

VICTORIA
Think you're up to it ?

KING
My heels are.

They kiss ever so gently. The LAST CREDITS ROLL again.

254 TODDY 254

taking bows until the CREDITS END and we ...

FADE OUT.

THE END